

THE MIAU MANUSCRIPT OF BENITO PÉREZ GALDÓS

A Critical Study

BY
ROBERT J. WEBER

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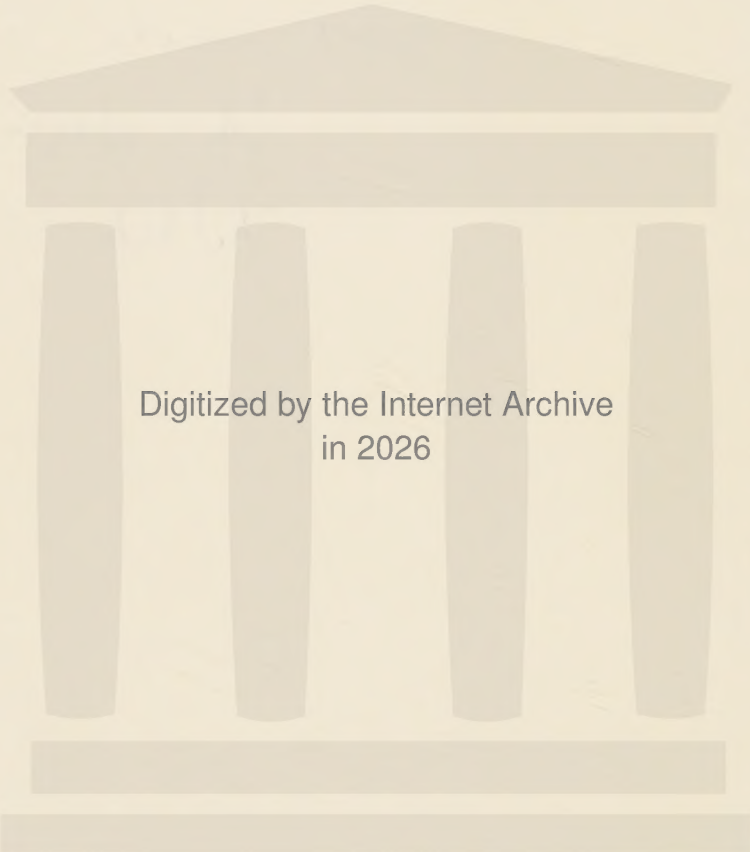
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May 13, 1964
To Arthur Askins -

Remember - tal
para wal - you now
owe me a copy of
yours cuando salga.

Un abrazo,

RJ Weber



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PREFACE

BENITO PÉREZ GALDÓS' works have been studied from many different viewpoints, but the creative process has received little attention. H. Chonon Berkowitz, in *Benito Pérez Galdós, Spanish Liberal Crusader* (Madison, 1948), devotes chapter vi to the creative process, and Walter T. Pattison wrote *Benito Pérez Galdós and the Creative Process* (Minneapolis, 1954); otherwise no serious study has been attempted. Berkowitz presents general comments about the physical layout of Galdós' study, his writing habits, his travels and observations, and names certain persons who supposedly served as models for characters in several novels and plays. Pattison, however, basing much of his study on the marginalia in the books of Galdós' personal library, reconstructs the process by which two novels, *Gloria* and *Marianela*, formed in Galdós' mind. Neither in Berkowitz' nor in Pattison's work does the examination of a particular manuscript play an important part. So far as I know, in no study of Galdós' creative process has a manuscript been examined in detail. Berkowitz makes several statements concerning the absence of corrections in Galdós' manuscripts, but, as will be shown in this study, little of what he claims for the manuscripts in general is applicable to the *Miau* manuscript.

My study is based primarily upon the two manuscript versions of *Miau*, dated December 26, 1887, and February 2, 1888, by Galdós himself, together with the changes in proof; I have traced the various stages of composition in order to learn as much as possible about Galdós' creative process. In a way, this study complements Pattison's book; whereas Pattison moved from outside the novel to within, I have worked from within the manuscript and then outward. My emphasis is upon novelistic technique, the ways in which Galdós developed structure and theme, and the effects of the various textual changes upon theme and structure. Each of the two versions is examined in detail: text, structure, theme, and changes within each version as well as the changes between versions. Changes in proof are discussed briefly in the last part of the study.

I wish to express my gratitude to Raymond S. Willis, whose suggestions, insights into literary problems, and patience helped immeasurably. To Vicente Llorens, my sincere appreciation for suggestions concerning the general form. My thanks to the Samuel S. Fels Fund for a generous grant that enabled me to travel to Spain and the Canary Islands. I am especially grateful to Joseph Schraibman, who first in-

formed me of the location of the *Miau* manuscript and unselfishly changed his own plans concerning it in my favor. I wish to thank Doña María Pérez Galdós for her assistance, and finally, the Excmo. Cabildo Insular de Gran Canaria for permission to examine the manuscript itself.

R. J. W.

CONTENTS

I. The First Manuscript Version: Alpha <i>Miau</i>	1
Stages of Composition	13
Plot	15
Structure	24
Time	24
Space	25
Focus upon characters	26
Themes	28
Summary	33
The Change to Outline Form on A:111	34
Textual Alterations	37
The opening paragraph of <i>Miau</i>	38
Other changes in Alpha	42
Point of view	43
Temporal references	45
Name changes	46
Summary	50
II. The Second Manuscript Version: Beta <i>Miau</i>	52
Stages of Composition	52
Plot Differences in the Alpha and Beta Versions	55
Structural Differences	62
Time	62
Space	63
Focus upon characters	65
Thematic Differences	67
Summary	74
Ways of Achieving the Changes between Alpha and Beta	75
Plot	76
Structure and theme	78
Name changes and family relationships	78
Luisito and Quintina	81
Villaamil	86
Víctor	99
Imagery	100
Intervention and point of view of the author	102
Summary	105
III. Changes in Proof	107
IV. Conclusion	112
Appendix	117

I. THE FIRST MANUSCRIPT VERSION: ALPHA MIAU

Esto que digo de visitar talleres ajenos no significa precisamente una labor crítica, que si así fuera, yo aborrecería tales visitas en vez de amarlas; es recrearse en las obras ajenas sabiendo cómo se hacen o cómo se intenta su ejecución; es buscar y sorprender las dificultades vencidas, los aciertos fáciles o alcanzados con poderoso esfuerzo; es buscar y satisfacer uno de los pocos placeres que hay en la vida, la admiración, a más de placer, necesidad imperiosa en toda profesión u oficio, pues el admirar entiendo que es la respiración del arte, y el que admira corre peligro de morir de asfixia.—Benito Pérez Galdós (prologue to *La Regenta*).

ALTHOUGH no one has made a source study of *Miau*, a precedent for the novel was suggested by Ricardo Gullón in the introduction to his edition of *Miau* (Madrid, 1957, p. 295), where he states that Balzac's *Les Employés* is a forerunner of Galdós' novel:

Y al mismo tiempo, esta novela tiene un claro precedente, hasta ahora—creo—no señalado. Gerald Brennan la relaciona con *Le cousin Pons*, de Balzac, y entre la obra de éste—aun cuando no en esa novela ni en su protagonista—hallamos una narración donde el tema de la burocracia y el subtema de las pretensiones femeninas fueron tratados de manera semejante a la de nuestro relato.

Galdós, asiduo lector y admirador de Balzac, no pudo ignorar *Les Employés*, novela dedicada a uno de los problemas que más le interesaban y escrita con criterio coincidente en muchos puntos con el suyo. La prueba se consigue en cuanto se esboza un paralelo entre la narración balzaciana y *Miau*.

There are similarities between several sets of characters in Balzac and Galdós, but the themes are quite different. Rabourdin, the hero of *Les Employés*, is employed as a civil servant in Paris until the very end of the novel. His resignation, brought about by the deceitful conduct of his fellow employees, leads not to despair but to a successful career outside the government service. Galdós' Villaamil, in contrast, is unemployed even in his brief appearance in *Fortunata y Jacinta* as well as throughout *Miau*. It seems clear that *Les Employés*, except for a few similarities, is not a source of *Miau*.

It is a fact that the *cesante* theme was a commonplace of the times. Galdós and others treated the *cesante* and his problems in *costumbrista* sketches, verse, newspaper articles, and books. Galdós read about *cesantes*,¹ knew them personally (e.g., José Alealá Galiano), and wrote about them in newspaper articles. Two newspaper articles, separated by over

¹ The most obvious example of the *cesante* sketch is *El cesante* by Mesonero Romanos, dated August, 1837.

twenty years, one by E. Zamora y Caballero and the other by Galdós, reveal the extent to which the *cesante* was treated literally in Spain and bracket other newspaper articles and books by Galdós in which the *cesante* is mentioned. The article by Zamora y Caballero appeared in *La Ilustración de Madrid* on July 15, 1871, shortly before the publication in the same review of an open letter by Eugenio Ochoa about Galdós' *La Fontana de Oro* and *El audaz* (part of the letter was used by Galdós in his prologue to the printed edition of *El audaz*): moreover, Galdós was a contributor to *La Ilustración de Madrid* from January to May of 1872.¹ It does not seem improbable, then, that Galdós read the article from which the following lines were extracted:

Los cesantes
Una viuda y un cesante
Fueron por la bufa juntos
No hizo más el despachante
Que mirarlos al semblante
Y se la dio de difuntos.

Así dice, si no me es infiel la memoria, uno de los más graciosos epigramas de Villergas.

Esoe cinco versos parece que bastan para pintar al *cesante*: pero quien tal creyera se engañaría soberanamente.

La familia de los *cesantes* es muy numerosa y presenta infinitas variedades, entre las que hay no pocas dignas de estudio.

El *cesante* pobre, raído, miserable, a que se refiere Villergas, no es más que uno de los tipos de la especie, y tal vez el menos curioso.

Hay otros muchos tipos de *cesantes* que merecen ser estudiados en sus familias y que creemos han de llamar la atención de nuestros lectores.

No has sido tan afortunado como los anteriores el pobre D. Lucas.

Treinta años ha desempeñado un destino con 8,000 reales, y hubiera seguido en el más sueldo, si no le hubiera el *consejero* de su ministerio su *plaza*, y el *consejero* de la corona no tuviera el mal acuerdo de acceder a esta pretension.

Don Lucas desde entonces se echó a pretendiente, y el infeliz no vive ni sosiega, ni deja vivir ni sosiegar a nadie.

Todos los días en cuanto se levanta se va a la puerta de la casa del ministro, a ver si logra hablar a su excelencia cuando sube al coche. Como esta primera tentativa casi nunca produce resultado, porque el personaje sale engolfado en conversación con algún amigo y entra en su carruaje sin reparar en el pretendiente, nuestro hombre se traslada al ministerio y permanece allí en conversacion con los porteros aguardando la hora de audiencia, hasta que alguno de estos suele decirle que si *justa* se le atiende al *comandante* y al *capitán*, *cuando* *se* *acuerda* *de* *ellos* *los* *señores* *de* *las* *leyes*, a ver si allí es más dichoso.

Tan encarnizada persecución no da ningún fruto.

¹ See William Shoemaker, *Crónicas de la Quincuagena* (Pinar del Rio, 1948), for an account of Galdós' association with *La Ilustración*.

El ministro no le escucha nunca, o si alguna vez se digna oírle lo hace como quien oye llover, y sólo le da buenas esperanzas, que desgraciadamente no le bastan para mantener a su mujer y a sus hijos.

Y lo peor del caso es, que el pobre hombre, cada vez que vuelve a su casa sin la credencial apetecida, y esto le sucede todos los días, tiene una riña con su esposa.

Es decir, él no regaña porque su natural es bonachón y pacífico, pero doña Ruperta lo pone de vuelta y media, le dice que no sirve para nada, que reniega de la hora en que casó, que mientras todos sus amigos y compañeros ascienden y prosperan, él no puede lograr una triste plaza de escribiente.

El pobre hombre aguanta el chaparrón sin decir una palabra, devora su dolor y los garbanzos que le vendió al fiado el tendero de la esquina, y se prepara para hacer al día siguiente lo mismo que hizo el anterior y lo que hará probablemente mientras le dura la vida.

In no way am I implying that the article by Zamora y Caballero is the source of *Miau*; it does show, however, that the theme of the *cesante* was well established by the time Galdós published his first novel (1871).³ A similarity between the Don Lucas of this article and Ramón Villaamil nonetheless does exist. Galdós wrote about the *cesante* also in *La de Bríngas* (1884):

[Refugio speaking] ¡Ay!, qué Madrid éste, todo apariencia. Dice un caballero que yo conozco, que esto es un Carnival de todos los días, en que los pobres se visten de ricos. Y aquí, salvo media docena, todos son pobres. Facha, señora, y nada más que facha. Esta gente no entiende de comodidades dentro de cosa. Viven en la calle, y por vestirse bien y poder ir al teatro, hay familia que se mantiene todo el año con tortillas de patatas ... Conozco señoras de empleados que están cesante la mitad del año, y da gusto verlas tan guapetonas. Parecen duquesas, y los niños principitos. ¿Cómo es eso? Yo no lo sé. Dice un caballero que yo conozco, que de esos misterios está lleno Madrid. Muchas no comen para poder vestirse; pero algunas se las arreglan de otro modo ... Yo sé historias, ¡ah!, yo he visto mundo ... , las tales se buscan la vida, se negocian el trapo como pueden, y luego hablan de otras como si ellas fueran peores ...

There is little difference between the Villaamil family of *Miau* and the family mentioned in *La de Bríngas*. So, at least as early as 1884, and probably for some time earlier, Galdós gave thought to the *cesante* as a type.

In 1886, Galdós introduces Ramón Villaamil by name in Part III of *Fortunata y Jacinta*. He is one of the hangers-on who is constantly asking for money or a recommendation from the patrons. It would al-

³ The date of publication of *La Fontana de Oro* is variously given as 1870 or 1871. In another study I hope to show that it was first published in 1871 and that the ending, which is generally believed to be a revised ending (Galdós, in successive editions, modified the ending of *La Fontana* as he did that of *Doña Perfecta*), was, in fact, the original ending. In that study, I shall also examine other variants in Galdós' early novels.

most seem that Galdós was deliberately preparing his public for *Miau*; for Villaamil's appearances are grafted upon the chapters in which he is mentioned, where his only artistic function is to form part of the café background. He first appears in Part II of chapter i (*Obras completas*, V, 297):

—Pues yo—murmuraba una voz que parecía salida de una botella, voz correspondiente a una cara escuálida y cadavérica, en la cual estaban impresas todas las tristezas de la Administración española—sólo pido dos meses, dos meses más de activo para poderme jubilar por Ultramar. He pasado el charco siete veces, estoy sin sangre, y ya me corresponde retirarme a descansar con *doce*. ¡Maldita sea mi suerte!

El cesante más digno de conmiseración es aquel que sólo pide unas cuantos días más de empleo para poder reclinarse sobre la almohada de las Clases Pasivas una frente cargada de años, de sustos, y de servicios.⁴

In the fifth part of the same chapter (p. 304), Galdós adds more information about Villaamil, generally known by the nickname of Ramsés II; Villaamil is one of those *cesantes* who are constantly awaiting a crisis or a new government in the hope that their chances of reappointment might improve:

Entre ellos vió Rubín al individuo a quien sólo faltaban dos meses de empleo para poder pedir su jubilación. Tenía pintada en su cara la ansiedad más terrible; su piel era como la cáscara de un limón podrido, sus ojos de espectro, y cuando se acercaba a la mesa de los espiritistas parecía uno de aquellos seres muertos hace miles de años, que vienen ahora por estos barrios, llamados por el toque de la pata de una velador. El clima de Cuba y Filipinas le había dejado en los huesos, y como era todo él una pura mojama, relumbraban en su cara las miradas de tal modo, que parecía que se iba a comer a la gente. A un guasón se le ocurrió llamarle *Ramsés II*, y cayó tan en gracia el mote, que *Ramsés II* se quedó. Pasando con desdén por junto a los espiritistas, se sentaba en el círculo de los empleados, oyendo más bien que hablando, y permitiéndose hacer tal cual observación con voz de ultratumba, que salía de su garganta como un eco de las frías cavernas de una pirámide egipcia.

—Dos meses, nada más que dos meses me faltan, y todo se vuelve promesas, que hoy, que mañana, que veremos, que no hay vacante ...

Feijóo se arrimaba a él y le daba conversación, por lástima, animándole y procurando distraerle de su tema; pero *Ramsés II*, cuyo verdadero nombre era Villaamil, no tenía más consuelo que aplicar su oreja, seca y amarilla, a la conversación, por si escuchaba algo de crisis o de trifolca próxima que diese patas arriba con todo. Lo que él quería era que se armase gorda; pero muy gorda, a ver si ...

⁴ John P. Netherton, in his unpublished Ph.D. thesis, "The *Novelas contemporáneas* of Pérez Galdós: A Study of Method" (University of Chicago, 1951), p. 53, states that "the scope of the social study contained in this novel [*Miau*] is delimited by a sentence following the initial presentation of Villaamil in *Fortunata y Jacinta* (OC, p. 309): 'El cesante más digno de conmiseración ... de sustos y servicios.' *Miau* is an examination of the circumstances and destiny of this man." Netherton's thesis is probably the best single work on Galdós' novelistic technique.

At almost the same time Galdós wrote an article for *La Prensa* dated October 17, 1886 (Part III of *Fortunata* was published in December, 1886), in which he restates the constant wish of the *cesantes* for changes in regime:

Las crisis ministeriales son en España la comidilla de los periodistas y de mucha gente desocupada que goza con ver caer a los Gobiernos. Hay periódicos que parecen fundar su existencia en un constante y mareante disertar sobre crisis probable ... Pero el más grande de los corrillos es el de la acera curva de la Puerta del Sol. Hay allí constantemente multitud de cesantes que se pasan las horas mirando al Ministerio de la Gobernación y atendiendo a la bola del reloj que marca en su caída el paso del sol por el meridiano. Estos inocentes también alientan en sus corazones el vehemente deseo de un cambio ministerial, y si en su mano estuviera la prerrogativa regia, harían uso de ella por lo menos una vez cada semana.

Dicho se está, que una vez constituido el nuevo Gobierno, ya le están anunciando la muerte los astrólogos de los círculos políticos y los tertulios de la bola de la Puerta del Sol. Cada cual se despacha a su gusto. El Ministerio no debiera estar constituido como lo está, sino conforme a los deseos, a las pasiones y a las necesidades pecuniarias de cada individuo.⁵

In this instance, at least, there seems to be a connection between Galdós' newspaper articles and his novels. It is difficult to decide which preceded which, and at present it is unimportant; what matters is that both articles and novel reflect a similar outlook on a given problem. Later parts of this study will indicate other links between the two media and their bearing on Galdós' creative process.

Villaamil's other appearances in *Fortunata* (pp. 348, 349, 356) add little to what the reader learned earlier in the novel.

On July 29, 1887, after finishing *Fortunata y Jacinta* in the spring of 1887 and before starting *Miau* in the winter of the same year, Galdós reiterated several remarks about *cesantes* in *La Prensa*:

Es ya manera antigua entre nosotros anunciar grandes catástrofes si no son llamados al Poder tales o cuales hombres. El país, por lo general, no se suida de ellos para nada, ni le importa que suban o bajen o se estén quedos ... Hoy el divorcio entre el país y los políticos se acentúa de día, y cuando un grupo cualquiera, aunque se componga de hombres de valer, invoca como razón de su existencia el apoyo de la opinión pública, sólo consigue deslumbrar a unos cuantos ilusos. Los que verdaderamente dan calor y apariencias de vida al grupo son los cesantes del mismo que aspiran a ser colocados nuevamente, o los que habiendo sido caciques en los pueblos pretenden volverlo a ser. Estos son los que claman al cielo diciendo que el país va derecho a la ruina si no le dan la credencial a don Fulano y si no recobra su influencia Mengano el ex-influente de Polvovanca o Daganzo de Arriba.

Por supuesto que el sistema, por lo mismo que no tiene base, está cada día de-

⁵ Galdós' articles in *La Prensa* were republished by Alberto Ghiraldo in *Obras inéditas* (Madrid, 1923). The quoted portion appears in Vol. III, pp. 240-241.

sacreditado. La verdadera opinión muéstrase desdeñosa con estos anuncios de catástrofes, y lo que desea es que la dejen en paz.⁶

The *cesante* is the one who wants change so that *he* might be reappointed. His interest is not the welfare of the nation at large but his own personal well-being.

In 1893, some five years after finishing *Miau*, Galdós wrote a *costumbrista* sketch for *La Prensa* entitled "El cesante." As in the Zamora y Caballero article of more than twenty years before, Galdós describes the several types of *cesantes* who have been part of the Madrid scene for many years. The interesting thing is that one part of the 1893 article is reminiscent of *Miau*, and of Villaamil in particular:

Pero entonces, como ahora, el cesante es un individuo que se cree desposeído de algo que le pertenecía por derecho de propiedad; un hombre que cuenta sus cuitas, creyendo interesar en su favor la humanidad entera, y que no vacila en procurarse el apoyo de cuantos pudieran de cerca o de lejos favorecerle.

El cesante famélico, el que se presenta como ánima en pena, solicitando juntamente con la recomendación para el ministro un socorro para atender a las necesidades de su familia, existe siempre. Pero hay que ponerse en guardia contra estos tipos, porque los hay falsificados, es decir, que más de un perdido toma el nombre de la administración para salir de apuros. El cesante que os cuenta con enojosos detalles la ingratitud del ministro, y la epopeya de una larga carrera burocrática, recompensada infamemente con una expulsión vergonzosa, es también muy común, como lo es el cesante projectista y salvador de la Hacienda, en el cual ha servido veinte o treinta años, y que se deja decir que el ministro no nivela el presupuesto porque no quiere. Bastaría para conseguir el supremo fin de llamarle a él y oír de sus labios la revelación de un secreto administrativo con el cual se saca dinero de la piedras. No una, sino muchísimas veces he oído al cesante arbitrista vanagloriándose de poseer la clave de la Hacienda. Se precia de saber que hay infinidad de propietarios que no pagan contribución, y de poseer las pruebas de estas y otras ocultaciones. Guarda papeles importantes, por los cuales se descubre en un periquete un sinnúmero de millones de riqueza escondida. Y por añadadura ha discurrido el hombre un plan completo de reforma de los impuestos, con el cual se llenan las arcas de Tesoro, sin que se incomoden los contribuyantes. ¡Lástima que el ministro ignore todo esto! ¡Lo que se pierde su excelencia por no tener a su lado a quien podría salvarle del descrédito y asegurarle en la poltrona por incalculable tiempo! Pero el ministro, aunque por diferentes conductos, ha recibido noticias del inmenso favor que se le quiere prestar, continúa sordo y mudo, y el desgraciado cesante se pasea solitario y aburrido, contándole al cielo sus malandanzas, y consolándose de ellas con el recuerdo de Colón, con quien cree tener moral parentesco, porque si uno adivinaba continentes, el otro adivina miles de millones, que andan perdidos por ahí, en las nieblas del desarreglo administrativo.⁷

Like Villaamil, the *cesante* requests recommendations for a job and

⁶ Ghirardo, III, 322.

⁷ Ghirardo, I, 256-268.

money with which to live. He has a plan to solve the financial problems of the *Hacienda*. He feels he has been neglected, that his talents have gone unrecognized. Clearly, the problems of the unemployed civil servant continued to interest Galdós as late as 1893.

Before and during the composition of *Miau*, Galdós was writing about other problems in Spain which arise in *Miau* as well: the *caciques*, or political bosses, who controlled politics in the provinces (Víctor owed his start in politics to the influence of *caciques*), the narrow-minded administrator who fails to recognize sincere concern for Spain on the part of Spaniards not officially connected with the government (Pantoja's distrust of the *particular* and of capital industry), the problem of tariffs and the weaknesses of the administrative system (Pantoja), and violent shifts in government (Mendizábal's desire for the return of an absolute monarchy; the denial of freedom of religion). Above all, Galdós was a liberal Spaniard who believed that the individual has a social and moral responsibility toward his fellow men; all barriers which tend to oppose the harmonious progress of men were constantly attacked by Galdós. This basic premise manifested itself in many ways, and its importance in Galdós' thinking is illustrated by the fact that one of Galdós' earliest articles for *La Prensa*, written on December 20, 1883, was a statement of the basic weakness of the Spanish character:

Cuantos tengan en sus venas sangre española, comprenderán fácilmente que desde el momento en que el partido liberal ha sido llamado al gobierno del país, ha surgido un mal grande, orgánico, constitucional ... El mal de que hablo es de conducta más que de inteligencia; es vicio añejo y hereditario, es el que trajo las catástrofes de 1823, del 53, del 56 y del 72: es la división ... El fenómeno es tan viejo y se ha repetido tanto, que al leer la historia parecemos ver lo que ahora pasa, y lo que hoy ocurre semeja lección aprendida en los libros para recitarla de memoria sin provecho de la inteligencia ... Una sola cosa no varía nunca, y es esta desavenencia quisquillosa de los liberales cuando no están en la oposición. Sólo en este punto los tiempos aparecen inmutables haciendo burla del progreso humano; y la historia parece un libro de juego. Hasta los niños se glorian de obtener de la experiencia rápidas y saludables enseñanzas; mas estos niños grandes no aprenden jamás. Al pensar en esto, vienen a la memoria las continuas reyertas con que se debilitaban los estados cristianos de la Península en la Edad Media. Las guerras entre Castilla y León, Aragón y Castilla, en presencia de los moros intrusos, atrasaron la reconquista tres o cuatro siglos. Así los moros de hoy, en presencia de estas discordias de familia, se están tan tranquilos, echando profundas raíces sin temor de que una mano vigorosa los descuaje. Entiendo por moros todo lo que se opone al progreso pacífico, que es el único seguro, a la plenitud de la nacionalidad española.⁸

Any violent change, especially if led by the military, was repeatedly

⁸ Ghiraldo, III, 7-9.

disavowed by Galdós, as in another article for *La Prensa* dated September 25, 1886: "Me repugnan tanto y me son tan odiosos los movimientos militares que quisiera ocuparme de ellos lo menos posible, pues me duele consagrarles la atención aunque sea para condenarlos."⁹ However, Galdós praised Castelar, who favored peaceful compromise as a policy (*La Prensa*, February 9, 1888):

Los tiempos han cambiado mucho, y la política pesimista no se puede hacer sin grave daño de los aficionados a ella. Todo tiende hoy a la pacificación, y cuando un hombre de tanto prestigio en el país, de inmaculada honradez y de un mérito tan grande por todos conceptos, condena las revoluciones y presta su apoyo a lo que cree más práctico, hay que recibirle con los brazos abiertos, y celebrar sus declaraciones como suceso felicísimo que ha de contribuir al bienestar nacional.¹⁰

Another evil was *caciquismo*, the unlawful influence of political bosses, unlawful because it is unjust; unjust because success is not proportionate to merit. Galdós wrote about the ill effects of *caciquismo* in at least two newspaper articles (March 19, 1886, and December 28, 1886, in *La Prensa*):

1) Actualmente, las elecciones siempre cuestan dinero, y hay pueblos en que los campesinos se dan muy buena maña para engordar a costa del candidato, sea Juan o Pedro, pues en la gran mayoría de los casos les importa muy poco que el preferido tenga estas o las otras ideas.

Consecuencia de este sistema es el caciquismo, o sea el entronizamiento de ciertos individuos en las localidades, los cuales, como instrumentos del diputado, son dueños de los resortes administrativos. El cacique da y quita los míseros empleos que disfrutan los más pobres del pueblo ...¹¹

2) En el orden interior, la herencia del 87 tiene también sus puntos negros. Hay males que no serán remediados por el año que se aproxima ni por sus sucesores. El caciquismo, por ejemplo, es de tal consideración entre las calamidades nacionales, que tiene remedio menos fácil que los terremotos, las inundaciones y el cólera.

Sus estragos se extienden a todos los órdenes de la sociedad y de la política. Es un herpetismo constitutivo que no perdona nada ...¹²

In *Miau*, Víctor owes his start in politics to the influence of *caciques*; and Villaamil, during his service in the provinces, was on friendly terms with the local bosses.

Galdós believed in greater economic freedom, reduction in tariffs, and capital investment by private industry. He thought that these steps toward a modern Spain were being thwarted by provincial-minded administrators. The tobacco industry was singled out on several occasions

⁹ Ghirardo, III, 213.

¹⁰ Ghirardo, IV, 99-100.

¹¹ Ghirardo, III, 130.

¹² Ghirardo, III, 294-295.

by Galdós as an industry which could be more profitably run privately than by the government (*La Prensa*, December 28, 1886):

Que la administración pública es impotente para dirigir por sí esta importante industria, se ha probado con la experiencia de tantos años. La industria particular, por mal que lo haga, lo ha de hacer mejor. Es verdaderamente lamentable que poseyendo España los criaderos de tabacos más ricos y valiosos del mundo, a saber: Cuba, Puerto Rico, Filipinas y Canarias, no sea nuestra península el gran mercado de este artículo y un centro industrial que puede surtir por lo menos a las naciones vecinas.¹³

The reluctance of some people to accept others' opinions on political matters without suspecting personal gain as the primary motive of those who give the advice was criticized also (*La Prensa*, April 14, 1887):

Es en España vicio antiguo, siempre que se trata de un asunto de intereses, suponer que los que defienden o lo atacan no obedecen a móviles desinteresados. Está en nuestro carácter, y proviene quizás este extraviado juicio de un espiritualismo malsano y rutinario que llevamos desde inmemorial tiempo en el fondo de nuestro carácter.¹⁴

This passage is discussed in greater detail in relation to Galdós' treatment of Ventura Pantoja.

Galdós' liberalism with regard to secular matters of the Church is best illustrated by his comments on Mendizábal's decision to sell the Church lands (*La Prensa*, August 28, 1886):

Afortunadamente, Mendizábal afrontó la grande obra de la desamortización, sin lo cual probablemente aquel período económico semejante a la mendicidad, habría continuado hasta nuestros días. Aquel gran reformador, que para hacer frente a la guerra civil tuvo que echar mano de las campanas de las iglesias, acometió la obra salvadora de enajenar los bienes de manos muertas, creando la poderosa clase media actual y dando al Estado mayor fuerza de la que tenía. La transformación de nuestra sociedad por la virtud de esta transformación de la riqueza no podemos apreciarla nosotros. Aprécianla únicamente los que han vivido lo bastante para abarcar dos épocas tan diferentes, los que en su infancia vieron de cerca los frailes, el romanticismo y la primera guerra civil ...¹⁵

Galdós' pro-Catholic conservative in *Miau* is ironically dubbed Mendizábal. More important, however, are Galdós' remarks on the rising, vigorous middle class. In *Miau*, Quintina is part of that middle class, and her role in the novel is gradually developed until it reaches a symbolic level.

¹³ Ghirardo, III, 297-298.

¹⁴ Ghirardo, III, 298-299.

¹⁵ Ghirardo, III, 207-208.

Galdós, then, in the years between 1886 and 1888, had an optimistic view of Spain's future. He saw that the creation of a middle class was giving Spain new power. He believed in peaceful progress, evolution and not revolution. Compromise was preferable to stubborn resistance. Less governmental control was desirable in industry; lower tariffs would spur commerce. Galdós faced Spain's problems both in his novels and in his journalistic writings. At times there are very close parallels between certain portions of *Miau* and specific newspaper articles. Although the linking of the two seems to have been unintentional as far as I have been able to determine, certain aspects of Galdós' creative process are illuminated by a comparison of articles and novel. My only point now is to show that there was a degree of correspondence between the attitudes Galdós displayed in his articles and those he revealed in *Miau*. While Galdós was writing his novel, he was criticizing contemporary Spain in his articles. A most important point, however, is that, although Galdós frequently viewed Spain's problem *grosso modo*, he always saw the solution in terms of the individual:

La moral pública es virtud que se infiltra en los pueblos con mucha lentitud. Esta savia ha de penetrar igualmente por arriba y por abajo. Mucho pueden hacer los Gobiernos, si quieren, pero no harán nada si no les ayuda el individuo. De éste parte toda la energía perniciosa o salvadora, por lo cual la moral pública tiene íntima y secreta relación con la moral privada.¹⁰

This is the central problem of *Miau*—in the person and role of Ramón Villaamil.

The way in which Galdós transformed his preoccupation with Spain's ills into literature is probably unexplainable—it is the act of creation. Nonetheless, I shall offer a hypothesis, supported in some degree externally, concerning the embryonic stages of *Miau*.

As far as I know, the only time Galdós publicly stated how a novel grows was in an article, "Observaciones sobre la novela contemporánea en España," published in the *Revista de España* (XV, 162–172) as a review of *Proverbios ejemplares y Proverbios cómicos* by Ventura Ruiz de Aguilera. Admittedly, Galdós was writing about the development of the novel as a genre, but since critics' opinions about other writers frequently constitute a kind of auto-criticism, it is conceivable that Galdós' experience up to that time (he had written *La sombra* and *La Fontana de Oro*) was the basis for his generalization. In the article, Galdós saw a progression in prose forms which terminated in the novel (p. 168):

¹⁰ Ghirardo, III, 295.

De estos cuadros de costumbres que apenas tienen acción, siendo únicamente ligeros bosquejos de una figura, nace paulatinamente el cuento, que es aquel mismo cuadro con un poco de movimiento, formando un organismo dramático pequeño, pero completo en su brevedad. Los cuentos breves y compendiosos, frecuentemente cómicos, patéticos alguna vez, representan el primer albor de la gran novela, que se forma de aquellos, apropiándose sus elementos y fundiéndolos todos para formar un cuerpo multiforme y vario, pero completo, organizado y uno, como la misma sociedad.¹⁷

The order of composition of *Miau* follows this procession from *cuadro* to *bosquejo de una figura*, to a *cuento*, then to the *cuerpo multiforme y vario pero completo* which in Galdós' terms is a novel.

An important clue concerning Galdós' starting point is in two paragraphs which appeared in *El Doctor Centeno* (1883) four years prior to Galdós' earliest known efforts to write *Miau*. In these fragments, Galdós described the action of children as they were dismissed from class at the end of the day. The similarity between these segments and the opening paragraph of *Miau* is striking:

El Doctor Centeno

Cuando la clase concluía, allá sobre las cinco de la tarde, después de diez horas mortales de banco duro, de carpeta negra, de letras horribles, de encerado fúnebre, el enjambre salía con ardiente fiebre de actividad. Era como un furor de batallas, cual voladura de todas las malicias, inspiración rápida y calurosa de hacer en un momento lo que no se había podido hacer en tantas horas. Una tarde de enero, un chico que había estado preso, sin comer y sin moverse en todo el día, salió disparado, ebrio, con alegría rabiosa. Sus carcajadas eran como un res tallido de cohetes; sus saltos, de gato perseguido; sus contorsiones, de epiléptico; la distensión de sus músculos, como el blandir de aceros toledanos; su carrera, como la de saeta despedida del arco.¹⁸

¡Momento feliz! Creeríase que el día, perezoso, daba un salto y se ponía en pie ... Iban saliendo los escolares a escape y atropelladamente: el último quería ser el primero.¹⁹

Miau

A las cinco los chiquillos que asisten a la escuela pública de la Plazuela del Limón salieron atropelladamente, con algazara de mil demonios. Los inquietos cuerpos, entumecidos por la circunspección de clase, necesitaban violenta gimnasia, los pulmones aire, los espíritus embriaguez de alegría. Salieron como digo, en tropel, a empujones, el último quería ser el primero ...²⁰

¹⁷ Professor José Montesinos has pointed out the importance of this article in several of his volumes, which together comprise a true history of the Spanish novel

The closeness of the two scenes suggests that they had their origin in some extra-novelistic event; Galdós vividly recalled the atmosphere, actions, and reactions of children as they leave school. If this is part of the seminal beginning of *Miau*, what are other possibilities which led to the composition of the first *cuartilla*?

It is remotely possible that the image employed by Galdós in the *Centeno* paragraph in which he likens the jumping of the children to those of *gatos perseguidos* had something to do with the title *Miau*, but there are at least two other previous uses in Spanish literature of *Miau* or something similar, and both, in all likelihood, were known to Galdós. In each instance, the onomatopoeic quality of the term is either ironically or comically related to the bearer. The first reference is in the *Quijote* (ch. xviii), in the scene in which Don Quixote identifies several knights who form the lines of battle on the plain: "Timonel de Careajona, príncipe de la Nueva Vizcaya, que viene armado con las armas partidas a cuarteles, azules, verdes, blancas, y amarillas, y trae en el escudo un gato de oro en campo leonado, con un letra que dice: *Miau*, que es el principio del nombre de su dama, que, según se dice, es la sin par Miaulina ..." The *Miau*, of course, is also a play on the lion of the knight's escutcheon as well as upon his lady's name, *Miaulina*.

The second use of *Miau* is in *Congreso de los ratones*, by Félix María de Samaniego, where the best rateatcher of all is a certain *Miauragato*:

of the nineteenth century. A chapter of a book he is writing on Galdós is based upon this article.

¹⁸ *OC*, IV, 1314-1315.

¹⁹ *OC*, IV, 1321.

²⁰ Quoted from page 1 of the MS. In a similar paragraph which Galdós wrote as part of an article for *La Prensa*, the similarity is not in the personages or types described but in the general "feeling" or spirit which is communicated. The paragraph is the opening of "Alegrías de primavera": "El buen tiempo devuelve a Madrid su alegría, tras un invierno crudísimo, desdichado y mortífero. Aunque la palabra *buen tiempo* tiene en el caso presente su significativo convencional, llamemos así a la conclusión de los destemplados fríos de los meses anteriores. El tiempo no es bueno en realidad de verdad, porque hace demasiado calor; pero lo aceptamos como tal, y nos echamos a la calle, avidos de respirar el aire libre y de ejercitar nuestros músculos entumecidos por un largo y forzado reposo" (Ghiraldo, I, 184).

In each of the three passages, Galdós expresses the feeling of happiness accompanied by the desire for physical activity after a period of rest or inactivity. The article from *La Prensa*, the date of which I have been unable to ascertain, is a general commentary on the arrival of spring in Madrid. Apparently it is a routine note written by Galdós as the Madrid correspondent for the Argentine newspaper. But the same theme, or perhaps pattern to express a similar theme, is used for the opening of *Miau*. Galdós uses almost the same elements, even similar phrases, and some of the same words to open a comparatively insignificant newspaper article and a novel.

ha sido *Miauragato*
 quien más sangrientamente
 persiguió a la infeliz ratona gente.²¹

At any rate, since Galdós began the first manuscript page by titling it *Miau* (it does not appear to have been squeezed in afterward), it would seem that while Galdós still had a blank sheet before him he had already mentally united the young boy of the opening scene to the "feline" members of his family. The third element of the opening pages of *Miau*, Ramón Villaamil, has been discussed, but there is no proof either within or outside the manuscript which reveals whether Galdós *before* commencing the novel intended to draw Villaamil into the *Miau* family. However, in a letter to Galdós, dated after the novel had been published, Clarín implies that Galdós had stated that *Miau* was made up of left-overs of an earlier work. Thus it could be that Galdós planned to make Villaamil the protagonist from the very beginning, but this is only a surmise:

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No opino como Vd. que no sea más que las sobras de otra cosa. Si le falta algo para llegar al Amigo Manso (aquel otro *intermezzo* que Vd. despreciaba y que salió una perla) ...²²

The combination of the school scene, the *Miau* term, and the figure of Ramón Villaamil in the opening pages of *Miau* forms a mere incident or sketch, and possibly constitutes all Galdós had in mind when he began to write the novel. If so, the first step was the creation of a *cuadro*. The manuscript itself relates how the *cuadro* eventually grew through several stages until it became a *cuerpo multiforme y vario, pero completo*, a novel.

STAGES OF COMPOSITION

There are two extant manuscript versions of *Miau*. The first draft, consisting originally of 132 pages, has been preserved virtually intact because Galdós thriftily used the clean reverse sides of all but fifteen of

²¹ Galdós' familiarity with eighteenth-century Spanish literature is amply demonstrated in his article, "Don Ramón de la Cruz y su época," published for the first time in *Revista de España*, XVII, 200-227, and XVIII, 27-52.

²² For this letter I am indebted to Doña Soledad Ortega de Varela, who is to publish the Galdós correspondence which was given by Galdós to the late R. Pérez de Ayala shortly before Galdós died. This letter and Clarín's review of *Miau* apparently were the basis for Berkowitz' remarks in *Liberal Crusader* (pp. 222-223): "Galdós himself did not consider it as anything noteworthy, merely as sort of a light course between two entrees with which he hoped to keep the public satisfied while he was preparing to serve them something more substantial."

its pages for part of the text of his second and final manuscript version, which consists of 769 pages in all, and was used by the printers to set the type for the novel. The order of composition of both versions is attested by dates written on the manuscript by the author himself. The earlier of the two, dated December 26, 1887, will be referred to in this study as the Alpha, or first manuscript version; the later version, dated February 2, 1888, will be referred to as the Beta, or second manuscript version. Any reference to the printed edition is to the first printed edition published in Madrid in 1888.

In this section, the Alpha version is examined in detail so that a comparison with the second or Beta version can be made in Part II. The history and physical description of the manuscript, the plot of Alpha, style, structure, and themes are discussed, and their relation to two other areas of inquiry is examined: the problem of whether the Alpha version is a draft, outline, full-fledged version or a mixture of these; and the early steps in Galdós' creative process.

So far as I have been able to determine, the manuscript, after it was returned by the printer to Galdós, remained in his possession until his death on January 4, 1920. At that time it passed to his daughter, Doña María Pérez Galdós.²³ She retained it until approximately 1959, when she donated it to the government of the island of Gran Canaria (the Cabildo Insular). The manuscript is presently located in the Casa-museo de Benito Pérez Galdós, Cano 33, Las Palmas de Gran Canaria, Spain. It is prominently displayed in a glass case containing other Galdós mementos and is clearly identified as "el manuscrito de *Miau*."

The sheets, approximately 5 by 8 inches, are numbered in the upper left-hand corners from 1 through 132, but fifteen sheets are missing: 6, 7, 8, 11, 13, 14, 21, 22, 33, 79, 86, 96, 110, 115, 116 (a probable explanation for their absence will be offered later). The number of lines per page varies from fourteen to sixteen, and each line contains seven to ten words. The sheets are crossed out with a large X or with diagonal lines in various patterns. A transcript of the Alpha version is contained as an appendix.

Galdós began to write Alpha on December 26, 1887, and finished on or before February 4, 1888; the first page is dated "26 de dic 87" in the upper right-hand corner, and a first draft of page 1 of the final or Beta

²³ According to Berkowitz (*Liberal Crusader*, p. 476), the manuscript of *Nazarín* was taken to Mexico by Rafaela González, the adopted daughter of Don José Hurtado de Mendoza. The location of the other manuscripts is unknown. Those of several short stories are in the Biblioteca Nacional in Madrid; Doña María retains at least the *Torquemada* manuscript.

manuscript version is dated "4 feb 88." Page 5 of Alpha also bears what could be a date: in the lower right-hand corner is the notation "1 de"—possibly referring to January 1, 1888. At any rate, the maximum amount of time Galdós could have devoted to this early version is approximately one month and one week, the time elapsed between the beginning of the first draft and the writing of the draft of page 1 of the final version.

PLOT

In considering the contents of the first draft in terms of its plot, it is important to bear in mind that the Alpha version originally contained only 132 pages compared to the 769 of Beta. Moreover, a radical change in style begins with A:111.²⁴ Alpha starts out textually as a "full-fledged" novel, but gradually tapers off in "density" until a near outline form is reached on page 111. Then a telegraphic style, which begins on that page, continues to the end of Alpha, except for two pages of fully developed prose on pages 117–118.

The events related in this first version occur during an indefinite but comparatively short period of time in the lives of the Villaamil family. The main characters are all members of one family. The patriarch is Ramón Villaamil, married to Pura. With the couple live their unmarried daughter Abelarda, and Pura's spinster sister Modesta. The household includes the couple's grandson, Pepín Cadalso Villaamil, son of Luisa, the deceased daughter of Ramón and Pura, who had married Víctor Cadalso, a figure not present in the opening chapter.

The Alpha version opens with the noisy departure from school of Pepín and his classmates. As Pepín is taunted with calls of *Miau*, he is described in some detail as a physically underdeveloped, withdrawn lad. The nickname *Miau* derives from the catlike facial features shared by the female members of his mother's side of the family. Pepín lives with his aunts and grandparents, who are trying to maintain the standard of living they enjoyed before Ramón Villaamil lost his government position. The latter, lacking some two months to qualify for retirement, is trying desperately to be reappointed. In an attempt to influence those who might find him an opening, Villaamil writes many letters and gives them to Pepín to deliver.

Probably because he is an epileptic, Pepín occasionally has visions or dreams in which he converses with someone he believes to be God. The main topic of conversation during the visions is the employment

²⁴ To distinguish the Alpha and Beta versions, the page numbers are preceded by "A" and "B," respectively.

of his grandfather, Ramón, although school problems, the merits of his father and aunt, and his own future are also discussed.

One day Ramón Villaamil learns that several appointments are to be made to "funcionarios inteligentes que hoy están cesantes" (A:55). He excitedly writes letters to government officials and gives them to Pepín to deliver. That afternoon Víctor Cadalso, Pepín's father, unexpectedly turns up at the Villaamils. The reader realizes that the arrival of Víctor forebodes unhappiness for the family. Pepín associates his father with "un día triste, frío y casi trágico, uno de los días más terribles que en su niñez había visto" (A:88). Pura "expresaba terror, sorpresa, y una contrariedad indecible" (A:89). Ramón Villaamil "se estremeció al reconocerle" (A:89). Galdós describes him as "un hombre hermoso, de los más acabados ejemplares de la hermosura varonil" (A:89-90).

The scenes of Víctor's arrival are fraught with none too subtle indications of change for the Villaamil family. Víctor discloses that he has just arrived from Cuenca with official permission to absent himself from his place of work. Moreover, he has already arranged to obtain a new position in Cuba. Villaamil at first attempts to dissuade Víctor from lodging with them, but finally allows him to sleep in the dining room, the only unoccupied space. That night Víctor explains to Villaamil his ideas concerning one's duty to the government: "El Estado es el enemigo del individuo. Para que éste viva es preciso que aquél muera" (A:97). Víctor admits having embezzled a large sum of money which he, as a government official, had received in payment of a bad debt already written off the books. Through a process of rationalization, he tries to justify his actions; the State had received many times that amount through his efforts, accomplishments which very few persons were capable of achieving. But Villaamil is not convinced by the specious argument. The next morning, after being awakened rather brusquely by Pura, Víctor insures his place in the house by handing over to Pura three bills of 100 pesetas each. When Villaamil learns that Pura has accepted the money, he at first objects and then finally submits to her decision.

In A:111, Galdós shifts to a telegraphic style for the remaining twenty-one pages, except for a brief return to a full-fledged style on A:117-118. In the final or Beta version, these twenty-one pages of Alpha are expanded into more than 400 manuscript pages.

At the point where the style changes, the action picks up in tempo. It is rapidly related that Pura pays off old debts and redeems several previously pawned objects with the money Víctor has given her.

Abelarda is attracted to Víctor, who encourages but deliberately deceives her. After a break caused by several missing pages of Alpha, the reader is introduced to Pantoja, one of Villaamil's friends. Villaamil continues his efforts to be reappointed, and during one of his visits to the Ministry he realizes that his old friends are treating him coldly. He wonders if it is because they believe he is sharing Víctor's loot. Pepín is dispatched to the Congress with letters for several deputies and during the wait for replies has another dream or vision in which he speaks with "God." When Pepín returns, he chides his grandfather for failing to ask God's help. Villaamil suddenly "se llenó aquella noche de unción religiosa" (A:122). On another occasion, Pepín advises Abelarda to invoke God's aid. All the Villaamils notice something strange and new in Pepín's behavior (A:123). Víctor in Pepín's presence, denies God's existence and is told by Pepín, "Papá, qué bruto eres" (A:124). Víctor realizes that the boy is ill and suggests that he be treated with care. In a seemingly unrelated paragraph, Galdós interjects that Modesta, a *beatona* for many years after an unhappy love affair, is also anxious to see Víctor leave the house. In the meantime Víctor is using his influence to obtain not only a new government position in Madrid but an increase in pay. Villaamil learns that Víctor's embezzlement is now well known in the Ministry; still worse, all know that he, Villaamil, is being supported financially by Víctor. Villaamil also discovers that word has come from a high government official that charges are not to be pressed against Víctor. Villaamil's friends continue to treat Villaamil with less and less warmth.

A further indication of Villaamil's irritation is his reaction to a play which Abelarda and other friends of the family have been rehearsing in his house; Villaamil refers to the play as "aquella representación estúpida" (A:128). One day Abelarda faints during a rehearsal; Víctor goes to her assistance, and feigns anger with the author of the piece. Abelarda openly shows her affection for Víctor when she recovers consciousness. Later that evening, in a near frenzy, she declares her love for Víctor, but realizes he cannot return it, for she has found letters in his room from a married woman. At this point Víctor decides to leave the Villaamil household. When Ramón learns that the government post he hoped to get for himself has been awarded to Víctor, he becomes irrational and is determined to kill himself. He rejects the offer of Ponce, Abelarda's long-time suitor, to marry Abelarda, and tells him that "mi hija está colocada" (A:130). Abelarda informs her father that she plans to marry Ponce, but then decides to commit suicide. She is

persuaded by Pepín not to take her own life, and finally resolves to enter a convent, an action which has been suggested several times before by Víctor. Villaamil takes Pepín to Víctor's married sister, unnamed in the Alpha version, and soon thereafter arrives at the "sitio fatal" where, "encomendándose brevemente a Dios, se pega un tiro" (A:132).

The first version, then, deals with the members of the Villaamil family, especially the senior member, Ramón Villaamil, and his efforts to be reappointed to a government job. Víctor, his son-in-law, complicates matters by arriving unexpectedly; he eventually is awarded the vacant post that Villaamil had sought. The latter, in the face of Víctor's success, and completely disillusioned, commits suicide. Abelarda, Modesta, and Pura are treated rather inconclusively; the reader has no clear ideas of their fates. Pepín moves out of the Villaamil home to live with Víctor's sister. The Alpha version, though shorter than Beta by 637 manuscript pages, continues until the death of Villaamil in the same way that Beta does. In this sense its span is the same, but the quantity of text differs greatly in the two versions.

In addition to the radical change in style which begins on A:111, twenty-one pages before in the end of Alpha, other earlier indications of a change in style are discernible. The evidence reveals three stages in the composition of Alpha. It begins in what can be termed a full-fledged novelistic style; the prose (when compared to other finished works) is such that Galdós might well have intended it to be the final version. On page 19 there begin to appear signs that Galdós intended at least to retouch and fill out the manuscript later. After A:111, however, there is no doubt that Galdós is writing in near-outline form. In this last section Galdós returns to his "fleshed-out" style momentarily in A:117-118. At this point Galdós either consciously or unconsciously recalled parts of a newspaper article he had written for *La Prensa* of Buenos Aires, and the requirement for the abbreviated style therefore ceased to exist for a brief section of text.

If the three stages of composition of Alpha are examined as a preliminary step on the basis of very limited stylistic evidence, some understanding can be gained of the reason for the change to reduced form, and its relation to Galdós' creative process.

The first of the signals that Galdós regards Alpha as not definitive and intends to revise it is found on A:19. Galdós leaves blank the name of a character whom he is introducing to the reader: "Que se iba a perder, si más de veinte veces había ido a la casa del Sr. de P y a otros muchas casas de amigos con recaditos verbales y escritos." On

A:38 a similar omission occurs as Galdós indicates by spaced periods the name of a particular store or at least the type of place seen by Pepín: "En frente la tienda de . . ." Abbreviated names occur subsequently in A:50-51, 55, and 81:

De escribiente en 1840, nada menos, siendo ministro de Hacienda d. . . . Había estado cesante pocas veces, seis meses en tiempo de ... once meses en tiempo de ... después pasó a Ultramar.

Ha sido nombrado oficial 1° ... jefe ... d. tal de Cual.

Era el cigarro que el Sr. de X le había regalado a su abuelo.

More significant, perhaps, are A:92-93, which first deal with Víctor's reaction to Villaamil's remarks concerning Pepín's health, and then narrate the subsequent action. This passage is highly uncharacteristic of the style of Galdós' published novels, for the information is merely sketched in a telegraphic manner:

Apenas decía algo. Víctor caía en profunda meditación. Algo embargaba su ánimo. Villaamil no dejó de advertirlo.

Entró luego a saludar a Modesta y a su cuñada Abelarda. Esta no le podía ver, ni los demás tampoco. Recibióle con desabrimiento, y apenas contestó a su saludo. Llegó la hora de comer, y Víctor se sentó a la mesa tan fresco. Todos le miraban con hostilidad y D. Pura decía para sí: No conoce la vergüenza este tipo. Durante la comida estuvo el ceñudo y taciturno. Miraba a todos con recelo. Hasta con su hijo estaba frío. Apenas le dijo nada.

The treatment of the characters' states of mind is atypically sketchy. Galdós usually reveals not only just how upset or excited a character is, but also why.²⁵ Both paragraphs are composed of bare, declarative sentences. Subject-verb-predicate word order is maintained throughout (except in "llegó la hora de comer"—where subject-verb order would be an anomaly). The sentences are short. Only three compound sentences occur among the fourteen comprising the two paragraphs. This example of elementary parataxis does not recall the normally complex sentence structure of Galdós' prose. Perhaps less significant is the appearance of the word *apenas* three times in these lines; it does suggest hasty composition, and, according to Berkowitz, was a stylistic fault of

²⁵ Ramón Pérez de Ayala, during my visit to Madrid in the summer of 1961, told me an interesting anecdote about Galdós' revision of his plays. During rehearsals, Galdós would take an uneducated maid of a friend to the theater. If the girl did not understand a particular scene, Galdós would rewrite it so that its final version would be easily understood by all.

Galdós' hesitancy to let allusions remain and his tendency to make his points crystal clear constitute an artistic failing, I think. If the intellect plays an important part in a reader's aesthetic experience upon confronting a piece of prose, a good portion of the intellectual exercise is in filling out or recognizing in a fuller context something which is implied but not explicitly stated.

which Galdós was well aware and sought to eliminate from his final texts.²⁶

Not only is there sketchy, telegraphic prose, but also an occasional incomplete sentence. Galdós leaves the following sentence incomplete as he relates Pepín's efforts to study as he is interrupted by his own thoughts about his father. "Sólo que se ponía tan serio que no había manera de que este . . ." Again, Galdós makes a brief reference to the character's emotional state, but does not develop the point further.

Another indication of the sketchiness of the prose in the section between A:19 and 111 is an occasional blank space left between lines of text on a particular manuscript page. On A:101, Galdós leaves more space than usual between the following two sentences: "Y se fué" and "Víctor se arrebujo en la manta." By inference, something was planned but not performed, possibly a break between chapters.

The strongest sign previous to A:111 that Alpha is a first draft is contained on A:108. Galdós again comments upon the behavior of a character, but does not support his remark with details. In the same paragraph, moreover, he leaves a sentence incomplete:

Muéstrase Víctor en la escena con su suegra extraordinariamente discreto y sensible. Es de los más insinuantes ...

D. Pura no pudo ocultar a su marido que tenía dinero.

Here again Galdós pens a simple declaration: "Muéstrase ... sensible." This comment—almost a stage direction—adds little to the reader's understanding of Víctor; moreover, it is already obvious from Víctor's actions and conversation that he indeed is "discreto y sensible." The usual practice of Galdós in his printed novels is a statement about a character followed by a series of examples or comments. The sentence following "Muéstrase ..." can be considered the beginning of further commentary on Víctor's character and mode of dealing with people and hence an incomplete statement, or it can be evaluated as it stands, as a complete sentence. If the latter, the point made about the preceding sentence applies: it is not typical of Galdós simply to allude to character traits; he usually supplies detail to make certain the reader understands. The unillustrated statement ("Muéstrase ...") and the incomplete sentence are further indications that the Alpha version was not intended to be the final one shortly after A:19 was written and well before A:111 was completed.

²⁶ Berkowitz (*Liberal Crusader*, p. 116) notes that "above all, he regarded repetition as an unpardonable stylistic sin, and to avoid guilt on this score he often requested someone in the family to check the galleys scrupulously and replace all repeated words with suitable synonyms."

After A:110 there is a marked change in the style; Alpha, except for a brief interval, is reduced to almost bare outline form. Galdós writes only twenty-two pages after A:110; yet, as shown above, he outlines what occupies over 500 pages of Beta text. The first clear evidence of the change occurs after the paragraph on A:111, whose concluding words are (my italics): "Pero lo gracioso es que todavía no le han colocado. Sería que el yerno ha traído cuartos? *Y siguen haciendo comentarios sobre el asunto.*" Below this passage, Galdós drew three horizontal lines and penned the following:

En los días subsiguientes, Pura pagó algunas deudas de las más urgentes y desempeñó los objetos que más falta hacían. Por la noche hubo dulces en el ensayo. La pieza se iba estudiando, y todo anunciaba una ejecución perfecta. Abelarda estaba tan distraída que no podía dominar su papel. Todos le daban broma. No era bonita. Tenía la misma cara gatesca que su mamá.

The simple sentence structure observable here, which earlier had appeared only sporadically, henceforth predominates except for certain passages of dialogue and for A:117-118, which have a direct relation to passages in newspaper articles written by Galdós for *La Prensa*. Even the dialogue is not fully developed: the subject of the conversation between Víctor and Abelarda on A:112-113 moves from one point to another with a rapidity that is not characteristic of Galdós' finished prose; it jumps from Abelarda's prospective marriage with Ponce to a suggestion of marriage with Víctor, to a brusque dismissal of the idea, then to Víctor's insincere advice to Abelarda to enter a convent.

There is a reversal in style, however, on A:117-118, fourteen pages before the end of Alpha on A:132. In contrast to the now predominantly sketchy style, A:117-118 return to the kind of prose typical of the early part of the manuscript, and therefore of Galdós' novels of the same period (e.g., *Fortunata y Jacinta*). Preceding slowly in a series of long sentences, Galdós alternates between associations of specific traits and illustrations of those traits ("era hombre sinceramente honrado y de corazón tímido," "estimaba que la pobreza es la principal fuente de la honradez" / "que se asustaba cuando oía hablar de millones. Si en el ministerio se preparaba ..."). Moreover, descriptive qualifiers are attached to almost every noun and adjective (*sinceramente* honrado, *de corazón tímido*, *algún* proyecto, *cualquier* empresa *poderosa*). The varied sentence structure, the accumulation of examples and illustrations, and the frequent use of modifiers account for the thick texture usually associated with Galdós' prose. Hence the question arises: Why did Galdós suddenly switch from a telegraphic, swift-moving style

(A:111-116) to a comparatively detailed, slow-moving, fully developed prose (A:117-118) and back again? A possible answer is that Galdós had already, in a different context, elaborated the theme of these pages, for, barely eight months before commencing *Miau*, he had treated the theme of the paragraphs in question in an article for *La Prensa* of Buenos Aires, and thus could have been carrying in his mind a substantive and fully developed expression of the matter, which required no great pause for reflection and organization even in the course of his rapid composition of this part of the *Miau* text. A comparison of the two passages clearly reveals their resemblance. Galdós wrote the newspaper article on April 14, 1887 (italics mine):

La Prensa

Porque si no es cosa probada que el hombre para ser bueno y merecer la gloria eterna *deba ser por necesidad pobre*, menos lo es que las naciones para ser grandes y figurar dignamente en la historia, deban ser miserables y no tener sobre qué caerse muertas.

*Este horror a los capitales considerables que manifiesta el vulgo, estos estremecimientos pudorosos con que se acoge la enunciación de toda cifra que supere el mezquino sueldo, a la corta renta o a la miserable ganancia de una industria raquítica, son la causa de que se aparten de los grandes negocios muchos que se encuentran con fuerzas para acometerlos. Hay hombres emprendedores que se desaniman ante el descrédito y la impopularidad que acarrea toda empresa superior a los límites vulgares. Hay también hombres políticos y de gobierno que no se atreven a dar su protección a los grandes negocios por respeto a aquella opinión de la pobreza erigida en santidad sólo por ser tal pobreza; otros proceden con timidez en estos asuntos por miedo a que se les tache de concussionarios, porque eso sí, en cuanto se atreviesa en cualquier asunto administrativo la palabra millones, ya se sabe que los tales millones han de ser un chanchullo.*²⁷

Miau, Alpha version

Era hombre sinceramente honrado, y de corazón tímido que *se asustaba cuando oía hablar de millones*. Si en el ministerio se preparaba algún proyecto en relación con cualquier *empresa poderosa, decía "Chanchullo."* Nunca había visto una suma considerable más que en guarismos, y una vez que reunió mil pesetas en billetes, *se estremeció cual si hubiera visto algo infernal*. No comprendía que nadie manejase grandes sumas sin marcharse con ellas. *La pobreza, y nada más. Estimaba que la pobreza es la principal fuente de honradez*, y era de los pocos que miraban a los ricos con lástima. Venía a coincidir ...

²⁷ Ghirardo, III, 301-302.

It seems probable that when Galdós arrived at the point of Villaamil's visits to the ministry in the composition of *Miau*, he recalled having criticized a political type in an article for *La Prensa*—whether or not he went to that article and incorporated its substance. He seems to have had both specific characters and specific situations in mind as he composed his novels and associated with them certain verbal complexes. Thus the change in style in A:117–118, which is the sudden appearance of fully developed prose in a section of predominantly sketchy prose, can be explained by Galdós' conscious or unconscious use of "ready-made" verbal complexes associated with incidents or characters.²⁸

In recapitulation of the evidence presented thus far, it is clear that the Alpha version of *Miau* is not a definitive text throughout. The text shows three successive levels of increasing sketchiness: the first eighteen pages are apparently fully developed in style; A:19–110 contain abbreviations and truncations; A:111–132 (except for A:117–118) are frankly sketchy and telegraphic. Thus the question arises whether from the beginning Galdós intended the text to be a draft or whether at some point after starting to write a final version he decided to rough out the last part and subsequently to rewrite the novel including even the opening.

Obviously the question of intention could be positively answered only by the author, and no statement of intent concerning the Alpha version of *Miau* is known to exist. However, judging from the internal evidence of Alpha, it seems fair to affirm that Galdós began writing *Miau* in such a fashion that it could have been sent directly to the printer with very minor revision. In comparison with other published novels of Galdós, the first nineteen of the 132 pages of Alpha are "novelistically ripe." After A:19, Galdós reveals his intention at least to retouch the manuscript; after A:110 until the end, A:132, it is clear that he is sketching a scenario and is planning to rewrite *Miau*.

Alpha will next be analyzed with a view toward determining, primarily on intrinsic evidence, why Galdós changed to outline form. Structure and theme reveal that Galdós wrote in more or less full-fledged style in the introductory portion, or exposition, of *Miau*, and that after all the principal personages had been introduced and the

²⁸ Another example is the description of Pura on p. 10 of the printed edition (Madrid, 1888) of *Miau*: "Unas veces, mirada de perfil y a cierta luz, daban ganas de echarle los sesenta, y otras el observador entendido se contenía en la apreciación de los cuarenta y ocho o los cincuenta bien conservaditos." Note the similarity to the description of Gil Carrascosa on p. 17 of *La Fontana de Oro* (Madrid, 1871): "Era uno de esos individuos de edad indefinible; de esos que parecen viejos o jóvenes, según la fuerza de la luz o la expresión que dan al semblante."

conflict created by the arrival of Víctor, Galdós switched to telegraphic style and worked out the remainder of the novel—except for the brief interlude of the more fully developed A:117–118.

STRUCTURE

Since the term “structure,” along with others like “form,” “characterization,” and “tone,” is used differently by different critics, it is necessary to specify its meaning in this study. I define “structure” as any combination of elements of the novel which give direction to it and which can be considered abstractly from the novelistic complex. It is a more qualitative term than form, inasmuch as a long, detailed novel might have somewhat the same structure as a short story, but their respective forms would be quite different. The basic structure of a novel, I think, is its plot: the chain of events forms its narrative structure. But there are other dimensions of structure. The most obvious, perhaps, are those of time and space. A novel unfolds in some kind of temporal framework, and, depending upon the novelist’s manipulation of time, the temporal sequence of events helps structure the novel to a greater or lesser degree. In like manner, events occur in space, and the novelist’s treatment of space is usually an important part of structure. Another aspect of structure is the novelist’s focus upon characters. Brooks and Warren see this dimension of structure as “whose story it is”:

The problem of focus of character may be stated thus: *whose story is it?* A story is not simply a series of events. The events are of importance to some special person, or some special group of persons. But even when it is a question of the importance of the events to a group of persons, the importance to some one person in the group is usually brought into the sharpest focus.²⁰

In addition to the concern for intensity, or whose story it is, the duration of focus must be considered. If the focus shifts rapidly from one character to another, even though in each focus one character is predominant, the succession of focuses does not give direction to the novel in the same manner as when the focus upon one character remains on that character for longer periods. In the latter case, the novel would advance through a series of textual intervals concentrating on individual characters.

TIME

The Alpha version reveals a precise, specific, temporal framework up to A:111. Between A:111 and A:132 there are fewer and less precise temporal referents. Without considering at this point the crossed-out

²⁰ *Understanding Fiction*, 2d ed. (New York, 1959), pp. 654–655, 666–667.

or emended portions of text, the opening words of Alpha are: "A las cuatro de la tarde ..." In the succeeding fifty-seven manuscript pages, the passage of time can be traced almost hour by hour:

Page	Time	
1	4:00 P.M.	"A las cuatro de la tarde ..."
9	5:30 P.M.	"Dijo que venía a las dos, y con las cinco y media ..."
19	6:00 P.M.	"Ya eran las seis cuando Pepín salió con la carta."
25	approx. 7:00 P.M.	"Dijo que esperaba, pues a las siete iba infaliblemente a comer el Sr. de Pez (Cucúrbitas)."
28	after 7:00 P.M.	"Aquella noche tardó mucho el Sr. de Cuc. en ir a comer."
40	before opera hour; at dinnertime	"La familia estaba ya concluyendo."
58	bedtime	"Aquella noche no dormía Villaamil ni un cuarto de hora seguida ... D. Pura entró del teatro."

A:59-79 correspond to the following day; the temporal referents are fewer and become less specific: A:66 (the dawn; Villaamil awakens at 8:00 A.M.), A:70 (9:00 A.M., Pura appears), A:71 (Pepín to school), A:72 (Pura returns at 10:00 A.M.), A:73 (lunch time). A:76 (visitors during the afternoon), A:78 (*tertulia* assembles that evening). In like manner, A:80-103 concern events of the third day, and A:104-111 the fourth. However, a change in the closely traceable temporal structure occurs on A:111 beginning with the words, "En los días subsiguientes ..." No longer does Galdós specify day and hour; there are vague indications (A:114, "un día"; A:117, "un día"; etc.), but not the precise times and dates contained in the first 111 pages. The temporal referents become less precise at the same point at which Galdós shifts to telegraphic style, A:111.

SPACE

Not only is there a breakdown in the temporal structure in the last twenty-one pages of Alpha after A:111, but there is also an increasing imprecision of location. The site of the action in itself does give direction to Alpha, until the switch to near-outline form on A:111; prior to that point, Galdós always specifies place. His penchant for topographical exactness is displayed in the other *novelas contemporáneas*; and the first version of *Miau*, for the most part, is no exception. From the opening sentence to A:108, Galdós states exactly where the action is taking place. The route of Pepín's trips home from school, to Cucúrbitas' house, the return home again, and his stroll with Paca all could be traced on a map of Madrid. Since a large part of this version unfolds in the

Villaamil apartment, few street names are mentioned except in connection with Pepín's walks. Still, within the house of the Villaamils and the *memorialista*, Mendizábal, the particular room, hall, or doorway which is the scene of the action is always mentioned. But on A:108, when Pura and Ramón Villaamil discuss the money given to the former by Víctor, Galdós omits their location—an omission which is not significant except that it is a change in the pattern established to this point. It is the first time that Galdós fails to specify location of a scene. Although only a few more instances of situational imprecision are found after A:108, it is significant that they occur only *after* A:108 and *include* the site of Villaamil's suicide, designated only as "el sitio fatal" (A:132). Much of the action takes place in the Villaamil home, and the site of the action gives a sense of direction to the first version, up to the change to outline form, especially in the early pages. This analysis of structure from the point of view of place supports the claim for a radical change in Galdós' procedure shortly before he reached A:111.

FOCUS UPON CHARACTERS

By tracing the duration of concentration upon any given character, or by tracing the various scenes with respect to the character dominant in each, if structure exists in terms of focus upon a particular character, it should be apparent in the progression or duration of scenes and events in which that character participates or in which he is the center of interest.

A change in the pattern of character focus occurs on about A:111. Until that point, the focus alternates principally between Pepín and Villaamil, although there are many scenes in which neither is the dominant character. The other members of the family, Pura, Abelarda, and Modesta, also are brought to the foreground at various times by Galdós. After A:111, during the last twenty-one manuscript pages which correspond to the sketchy portion of Alpha, Víctor, not Pepín, and Villaamil are alternately the dominant characters except in one paragraph which deals with Modesta. Although Galdós occasionally confronts Víctor and Villaamil, there is generally little organic or structural relation between the two personages.

The full-fledged portion of Alpha, until A:11, reveals no clear center in terms of a dominant character. The first ten pages disperse the focus successively upon Pepín, Murillo, and Pura, but are held together by the presence of Pepín. Villaamil is the center of the following ten pages and is the subject of conversation between Pura and Mendizábal during

the next five. Galdós shifts back to Pepín as the latter delivers the letter to Cucúrbitas, has a chat with "God," and finally returns home. Until the arrival of Víctor between A:88 and A:97, the focus moves from one character to another in the following order: Pura, Modesta, Abelarda, Pura, Villaamil, Pura, Villaamil, Pepín, Villaamil, Pura, Modesta, Abelarda, Villaamil, Pura, Pepín. Villaamil appears more frequently than any other character, but he fails to dominate artistically. In short, until the shift to outline form on A:111, no coherent structure is apparent in terms of focus upon character. The various members of the Villaamil family and Víctor are introduced to the reader by Galdós, and their general situation and day-to-day life are made known. With the arrival of Víctor, however, Galdós begins to group scenes around either Víctor or Villaamil.

The sketchy portion of Alpha, A:111-132, has two distinct branches in terms of focus upon character: Víctor and Villaamil. Pepín and Abelarda function in support of the two main characters, but neither is as prominent as Víctor or Villaamil. Modesta's role, in contrast, is not related to the trajectories of either Víctor or Villaamil; her religiousness, considered structurally, is a spur which leads nowhere. Abelarda's first thought of committing suicide and her sudden decision to enter a convent (A:131) conveniently terminate the reader's interest in her fate and leave the stage free to Víctor and Villaamil. Pura, in contrast, is hardly mentioned in the sketchy portion of Alpha. Thus, with the exception of the Modesta segment, the last twenty-two pages of Alpha are structured about Villaamil and Víctor. Their trajectories move forward with little direct connection between the two.

In summary, in the full-fledged portion of Alpha, until A:111, Villaamil is more the center than any other character, but still fails to emerge as the protagonist. Other members of the family, particularly Pepín and Pura, are treated at some length by Galdós. But, from A:111 to A:132, the near-outline part of Alpha, Villaamil and Víctor constitute the two axes around which the novel unfolds. Pepín operates within range of either or both of these axes; Abelarda does likewise. In contrast, Modesta is mentioned, but is completely out of the range of Víctor and Villaamil. Pura is almost forgotten as a character in this sketchy portion of Alpha.

The analyses of style and structure have helped pinpoint almost exactly where Galdós changed from a fully developed to a reduced or outline form: between A:108 and 111. Within those pages there is a

shift from a full, rich, thickly textured prose to a rather minimal sentence structure. The precise temporal and spatial references contained up to A:108 become less frequent and less exact thereafter. Still another change occurs on A:111. Up to this point, Galdós focuses alternatively upon Villaamil and the other members of his family, although he does concentrate more upon Villaamil. But after A:111 and until the end of Alpha version on A:132, Galdós focuses upon the trajectories of Víctor and Villaamil with equal intensity. Neither is dominant until the final scene of Villaamil's suicide. Nonetheless, Víctor's forward movement is never wholly linked with Villaamil's. Obviously, this bifurcation has a negative effect upon the unity of the version; by analogy with other novels of Galdós one would expect not only a harmony among the various elements but also a synergy so that all interconnect and conduct to the same end. The function of Víctor is more than that of a foil to Villaamil; more than once Víctor seems on the verge of becoming the hero, the artistic center. But the failure of either Víctor or Villaamil to dominate the version artistically is at the root of the bipartite structure of the outline portion of Alpha. Similarly disunifying in that portion between A:111 and 132 are the roles of Modesta and, in lesser degree, Pepín. The background of Modesta as a *beatona* is organically irrelevant to the *events* related by Galdós, although there exists a thematic linking which will be discussed later.

Approaching the same material in a somewhat dated yet still useful way, in terms of *exposition*, *complication*, *climax*, and *conclusion*, it is seen that A:1-108 are devoted to exposition, and that with the arrival of Víctor the complication begins. The climax is simply announced by Galdós, and the conclusion is essentially the suicide of Villaamil and the departure of Pepín to the home of his aunt.

THEMES

Theme, as it is used here, is the next level of abstraction above that of plot in the vertical column of "meaning": if plot concerns "what happens," then theme involves "what it is about." Each of the elements heretofore discussed (plot, style, structure) is meaningless *in vacuo*, but certainly, to simplify the study of the Alpha version or of any fully formed novel, an analytic approach is justified.

The principal theme of the Alpha version of *Miau* is the problem of reward and punishment on earth. Corollary is the religious theme: charity, despair, and one's relation to God. Subservient to the main theme is that of public or political morality. Now, if a principal theme

exists, and if there are both ancillary and corollary themes, a thematic unity is implicit.³⁰ The problem here is that Alpha is an abbreviated version, and much of the stuff which shapes tone, emphasis, and theme, though not necessarily structure, is not present in the outline portion of the version between A:111 and A:132. This absence, however, does not preclude a discussion of the themes as they exist in this early version.

The problem of reward and punishment on earth is almost a leitmotiv connecting the major characters. Pepín bears the taunts of schoolmates not because he has wronged them but because his aunts and grandmother vaguely resemble cats. Although he seems to study hard and knows his schoolwork, he suffers at the hands of his schoolmaster because he cannot express himself orally. He questions the worth of his father and in a way is the victim of his father's choice to leave him with the Villaamil family. He prays that Villaamil may be reappointed and persuades Abelarda not to commit suicide. He naïvely resolves the issue for himself by placing his faith in God and by deciding to become a priest.

Villaamil is revealed rather early to be skeptical of earthly justice (A:16); his solution, suicide, is suggested as early as A:17: "Si éste [Cueúrbitas] nos desampara, iremos todos a tirarnos por el viaducto." Villaamil places his trust successively in his friends, in the State, and then halfheartedly in God, but never in himself. His failure to maintain faith in some agency leads him to suicide in spite of Galdós' stereotyped preamble to the act (A:132): "Y encomendándose brevemente a Dios ..."

Abelarda threatens suicide after being rejected by Víctor, but instead chooses hypocritically to enter a convent (A:131). Víctor states his position early and never wavers from it (A:97): "Yo no he nacido para ser una máquina de hacer números en una oficina. Créalo V. el día en que me convenciera de que no seré sino un Pantoja, me pegaré un tiro. O soy algo o me voy para otro barrio a convertirme en polvo." Life to him is a struggle to assert the self—if he ever were to fail in the effort, suicide would be the only path.

Pura seems to be the only exception; she is never affected by the moral issue. She is willing to accept whatever aid is extended or, in the absence of an offer, is prepared to seek it. Still, she represents another aspect of the moral problem of reward and punishment: the one who either ignores or denies the moral issue. It is interesting to note that

³⁰ *Ibid.*, pp. 273-274.

not only Villaamil but also Víctor and Abelarda mention suicide as the only alternative in case of failure.

The characters and events of the Alpha version are united also through the religious theme, which logically follows the principal theme of reward and punishment on earth. First, it is directly raised by Pepín in his visions and by Villaamil in his monologues; and second, any moral problem in nineteenth-century Spain is related to Catholicism. Not only are Pepín and Villaamil involved in the religious theme, but Modesta is linked also. She chooses still another means of solving the problem of existence: the life of a *beatona* (A:124). Abelarda's choice to enter a convent is the step beyond Modesta's "religious" life. Each of these four characters conceives his or her relationship with God differently, individually, in a way that is more heterodox than Catholic and for ends that are basically unchristian.

Pepín constantly asks "God" for help, not to bear his troubles, but that his grandfather might be reappointed to a government position or that his enemies, particularly Padillita, his classmate who called him *Miau*, might be punished. It is interesting that the figure with whom Pepín "converses" in his visions or dreams⁸¹ is actually a composite of the characters with whom he has come into contact in a highly emotional context and before whom he is unable to verbalize what he inwardly feels. Pepín's "God" shares features, words, and attitudes of other "real" persons in the novel. His appearance resembles that of a blind beggar whom Pepín encountered (A:32): "Al [dormir] caer en aquel letargo, que se acentuaba, se acordó de un pobre que solía pedir limosna ... Era un ciego muy viejo, con una barba blanca, envuelto en capa parda." Pepín's initial reaction to the first words of the figure is prompted by "las reglas elementales de la cortesía" (A:34). Earlier, Pepín had reacted to Cucúrbitas' wife "recordando las amonestaciones de su abuelo respecto a saludos" (A:27). The vision then speaks several previously unreported words of Cucúrbitas, or at least words which conceivably could have been uttered by Cucúrbitas, after Pepín has delivered Villaamil's letter requesting money (A:34): "Lo que él dice, hay tantas necesidades que remediar ... lo que ellos dicen: hay tantos compromisos." A possible paraphrase of Pepín's schoolmaster follows soon thereafter (A:36): "Hoy no te supiste la lección de gramática. Dijiste tantos disparates que la clase toda se reía y con mucha razón." Perhaps the words are a summary of Pepín's thoughts during and after

⁸¹ William H. Shoemaker, in his *Crónica de la quincena* (Princeton, 1948), and Netherton both discuss dreams in Galdós' novels, but the most comprehensive study is that of Joseph Schraibman, *Dreams in the Novels of Galdós* (New York, 1960).

his failure in class. When the figure refers to Padillita as "mal criado ... un ordinario" (A:36), the words are those previously used by Murillo, another of Pepín's classmates (A:4-5), as is the statement "el nombre de *Miau* se lo pusieron a tu abuela y tus tías en el Teatro Real" (A:36).⁸² Galdós comments that, although Pepín has had other spells "principalmente cuando se acercaban las horas de comer y estaba con ganas" (A:39), the godlike figure had not appeared before. Never does Pepín ask for strength to bear his troubles; instead, he threatens to take revenge on Padillita (A:37) or asks favors of "God." The reader accepts Pepín's attitude toward "God" not only because he is a child and possibly an epileptic, but also because Galdós has enlisted the reader's sympathy for Pepín in the opening scenes of Alpha.

Villaamil is depicted early in Alpha as mildly pessimistic but later as "buen cristiano y creyente" (A:122). In the beginning, he has confidence in at least one friend, Cucúrbitas. Galdós implies that Villaamil believes in both a terrestrial and an ultimate order of things, or why would he tirelessly write letters, visit the Ministry, and invoke God's mercy? Nonetheless, Villaamil appears close to disillusionment when he refers to Cucúrbitas as "la única persona verdaderamente compasiva, entre todos mis amigos, un caballero en toda la extensión de la palabra, que se hace cargo de las necesidades" (A:15), and when in a Job-like monologue he exclaims: "Esto ya es demasiado, Señor Todopoderoso. Qué he hecho yo para ser tan desgraciado? A quién he hecho mal?" (A:50). Later, Pepín momentarily moves Villaamil to prayer, but in the end, after being forsaken by his friends, after Víctor gets the post destined for Villaamil, and after realizing that Abelarda loves Víctor, he can bear no more. In a state of complete despair—the renunciation of God and His mercy—he commits suicide. The irony of Galdós' remark that Villaamil entrusts himself to God before pulling the trigger is clear ("encomendándose a Dios ...," A:132).

Víctor's connection with the religious theme is through his categorical denial of the existence of God ("Víctor se queda allí, y se pone a hablar de religión, diciendo que no hay Dios ni cosa que valga," A:123), which in turn is related to his doctrine of self-affirmation ("o soy algo o me voy para otro barrio a convertirme en polvo," A:98). His antagonist is not evil *per se* but the State. His existence is based upon

⁸² Antonio Sánchez Barbudo, in "Vulgaridad y genio de Galdós—El estilo y la técnica de *Miau*," *Archivum* (Oviedo), VII (1957), 58, makes an acute observation on the shifting point of view in Galdós' novels: "Ve a sus personajes; pero los describe con la lengua propia de quienes rodean a esos personajes, y adoptando así, en cierto modo, el punto de vista de éstos." In the dream of Pepín, Galdós carries the process one step farther.

conflict with his environment in general and with the State in particular.

Modesta, on the contrary, ended her conflict before the Alpha version opens; she committed mundane suicide by becoming a *beata*. Although Galdós leaves much for the reader to infer, his meaning seems clear: "Modesta, a pesar de su afición a la ópera y al canto, es muy religiosa. Va a misa con frecuencia. Esto le sucedió al envejecer, cuando se desgració con los amores de su noviazgo de veinte y cinco años."

Abelarda decides to enter a convent for the same reasons ("desgraciada con los amores") for which Modesta earlier had chosen the life of a *beata*. But there is reason to doubt the sincerity of Abelarda's decision, since Galdós adds "para lo cual va a ver a unas amigas que son ricas y muy beatonas" (A:131).

Pura's relationship with God is somewhere between the extremes of Víctor and Villaamil. Although her "confianza en la Misericordia de Dios era, como la misericordia, infinita," she seemingly is no more truly religious than Modesta and Abelarda. There is no reason to assume she is less a believer than Villaamil, but from her actions the reader concludes that she is more easily compromised.

The religious theme, then, is contained in the differing attitudes of the main characters toward God. The range varies from Víctor's outright disbelief to the wavering credence of Villaamil to Pepín's complete faith. The characters apparently do not look to God primarily because He deserves their worship; they only seek aid or solace.

Subservient to the religious theme is the political theme—embodied in Villaamil, Víctor, Federico Ruiz, and Pantoja—the main aspect of which is political morality. Villaamil is and always has been honest and diligent, but he feels that he has not been adequately rewarded for his services. His *cesantía* is probably the result of a switch in the dominant political parties, but the reader is never explicitly told the reason. Víctor rationalizes his own dishonesty by declaring that the State is his enemy and by insisting that it does not adequately reward the deserving. Thus a feeling of dissatisfaction is common to Víctor and Villaamil. Ruiz is a foil to Villaamil: he optimistically awaits re-appointment and almost enjoys being a *cesante*; when he is eventually appointed to a position, there is no indication how this is achieved or if, indeed, Ruiz merits re-employment. Pantoja, Villaamil's best friend, plays a very minor part in the extant pages of the Alpha version. He, like Villaamil, is "sinceramente honrado," but has a provincial attitude toward the handling and employment of capital.

The political success or failure of these characters in Alpha depends not upon merit but upon influence or some unexplained power insensitive to desert. Víctor evades punishment and is even promoted. Pantoja moves neither upward nor downward, and Ruiz is appointed secretary of a commission. Villaamil, in the Alpha version, is the unintentional victim of Víctor's success. In this early version, Galdós does not resolve the political issue in favor of justice or of good triumphant over evil, or the reverse; an impersonal force, a political fate, unresponsive to worth but affected by dishonesty endemic in the system, controls the careers of the characters.

SUMMARY

Viewed temporally, the Alpha version unfolds in an indefinite though relatively brief period of time. Within that span, in the full-fledged portion until A:111, the events are ordered chronologically and precisely. In the sketchy portion of Alpha between A:111 and A:132, there is no temporal displacement, but precise temporal references are lacking. Spatially, the events take place in Madrid, mostly within a certain district of the city and, delimiting place still more, primarily within the Villaamil house. As does the temporal dimension of structure, the place of action becomes increasingly vague in the outline portion of Alpha. Both the temporal and spatial dimensions, however, tend toward unity; there are no violent shifts in time or place. In regard to focus upon characters, Alpha is centered mostly on Villaamil until A:111, but then splits to follow both Villaamil and Víctor between A:111 and A:132. Thus, within the framework of structure, there are tendencies both toward unity—in the temporal and spatial direction—and away from unity in focus upon character. Thematically, all the main characters are joined under the moral-religious leitmotiv. The characters who form the axes of the structural fork in the last twenty-two pages of Alpha, Víctor and Villaamil, are joined by the moral-religious and political themes, but in a way are divided because they hold opposing views in these three areas.

In the Alpha version the general askewness or disjunction is only partly accounted for by the radical change in style at A:111. But it is apparent that the interplay between structure and theme and among the parts of structure and of theme also contributes to this notion. Even on the level of plot it is difficult to ascertain what happens to Pura, Abelarda, Modesta, and Víctor at the end of the version. The only certainties are Villaamil's suicide and Pepín's removal to the home of

Víctor's sister. Plot shares the same tension between doubt and certainty which is echoed in the relationships between structure and theme. The denouement itself, the death of Villaamil, is a contradiction in the sense that suicide, an attempt at solution, is a total negation of the possibility of solution, a denial of earthly values. Villaamil, presented by Galdós in this version in a sympathetic light—very different from the Beta version—destroys himself. Víctor, the villain, not only lives on but is appointed to the position Villaamil had hoped to fill. Thus both positive and negative forces are at work—positive in the finality of Villaamil's suicide, yet negative in the implied denial of values and justice. Structurally and thematically the same push-pull exists; the total effect is overwhelmingly ambivalent.

THE CHANGE TO OUTLINE FORM ON A:111

The next problem is to ascertain the reason or reasons which might have prompted Galdós suddenly to speed up the redaction of *Miau* on A:111. Up to A:111 there is no evident looseness of structure or lack of coherence which might be considered sufficient grounds for the author to become dissatisfied with his text and therefore to decide upon a revision so radical that he could not continue writing in a fully developed novelistic style. Moreover, in the light of the sketched termination that follows A:111 and continues until A:132, the first 111 pages of text display sufficient thematic unity to warrant continuation. Each of the characters contributes in some degree to the religious-moral center of the version; the motif of social justice begins to take shape on the very first page and clearly links the principal characters. Certainly the thematic development of the novel did not induce Galdós to change to outline form.

In one respect, however, the Alpha version is novelistically insufficient in terms of Galdós' usual style, for there is very little background data about the principal characters. Almost no background information is given on Pepín, who is one of the major characters up to A:111. Villaamil had already been introduced to the public in Part III of *Fortunata y Jacinta*, but little is actually known about him from his previous novelistic life except for physical traits (sickly yellow skin, hollow voice) and his constant pleading to several characters in *Fortunata* to intercede in his behalf so that he might complete the number of years of employment necessary to qualify for a pension. Pura's physical appearance is related in some detail in Alpha, but of her background little is said. Abelarda is another notch lower in the scale, and

Modesta is hardly known to the reader except by name up to the point of change to telegraphic style. Víctor reveals a very small part of his past in his monologue: Galdós presents him as one of his most handsome male figures, probably exceeded only by Pepe Rey of *Doña Perfecta*.³³ But the scant amount of personal history does not destroy the otherwise aesthetically sufficient portion of Alpha up to A:111; the lack of background data is probably noticed only because one is accustomed to such data in Galdós' other novels.

The simplest way to discover on internal evidence why Galdós could have been satisfied with what he had written in the full-fledged portion of Alpha is to compare that section with the corresponding section of Beta, the second manuscript version as it existed before interpolations were made.³⁴ Such a comparison should reveal any sizable rewritten portions and, in some degree, Galdós' second thoughts. Of course, it is possible that Galdós, for the same reasons which might have led him to truncate the Alpha version, did not modify it. Also, an attempt must be made to distinguish the parts of Beta which were added to explain or prepare for new material in the portion of Beta which corresponds to the sketchy portion of Alpha—but this cannot be decided with certainty.

Below are listed the major additions to or expansions of Alpha before A:111 which are continued in the corresponding portion of the Beta version. None affects structure as such, and only the last two are additions to the plot as it unfolded in Alpha:

<i>Alpha</i>	<i>Beta</i>	
A:56	B:73	Expansion of Villaamil's monologue.
A:69	B:91	Addition—details of Pura's and Modesta's ³⁵ history.
A:76	B:113	Addition—background to Federico Ruiz.
A:78	B:121	Addition—Pantoja's background and his first visit during an afternoon <i>tertulia</i> .
A:87	B:145	Addition—conversation between Mendizábal and Villaamil.
A:95	B:162	Addition—Abelarda's conversation with Víctor.

The expansion of Villaamil's monologue strengthens Galdós presentation of Villaamil as a pessimist, but in itself offers no cogent explanation for the change to telegraphic style on A:111. The next two additions provide background data about Pura, Modesta, and Federico Ruiz; these data are not essential to the structure, themes, or the roundness

³³ *OC*, IV, 416.

³⁴ The Beta version contains 769 pages.

³⁵ The changes in name, in this case from Modesta to Milagros, are treated later.

the characters acquire as the novel progresses. The addition of Pantoja's visit is of more consequence in the development of Beta, but, like the others, is no help in determining why Galdós switched to telegraphic style in Alpha. The same is true of the last two additions.

Besides the evidence offered by the manuscript of *Miau*, there is no extrinsic evidence known to me that Galdós was unable to work on *Miau* while the Alpha version was being drafted. In all the correspondence I have examined—primarily letters to Galdós and not by Galdós—there is no mention of ill health, political duty, or travel which might have kept Galdós from spending most of his time on the manuscript. That Galdós was not too pressed is revealed by the fact that he continued to write newspaper articles for *La Prensa* during this period.

I think the answer lies in Galdós' creative process—an explanation which must remain a hypothesis until confirmation in the form of Galdós' own testimony is discovered. The first 108 pages of Alpha are concerned with exposition. The phase of complication begins with the arrival of Víctor; note that this phase coincides with the change in style, the switch to telegraphic style. Galdós may have written in reduced form after A:110 because he was not certain of the eventual outcome of his novel. What he accomplished up to the point of change in style on A:111 was to place the characters upon the stage; the conflict is created by the introduction of Víctor. The development and eventual resolution of the conflict which follow A:111 constitute the distinguishing characteristic of the novel as a prose form: the quality of presenting a life or lives in the process of becoming as a result of conflict with that which surrounds them. Stephen Gilman succinctly characterizes this quality as follows: "Life in a novel has one major difference from life in biography, autobiography, memoirs, case histories, or even lyric poetry. In these latter it is *over*; in the novel it is *underway*."³⁶

Whatever Galdós' intentions may have been at the outset, I believe that the reason for the change in style which is most marked on A:111 can be attributed to the functioning of his creative process. This hypothesis, if accepted, has profound implications with respect not only to Galdós' creative process but also to the nature of the novels themselves. The composition of *Miau* from the first version to the finished product, the novel *Miau*, is the process of creation of literary lives, a *becoming* and not simply a chronicle of what the author has already decided "*has happened*."

³⁶ *Romanische Forschungen*, LXX (1958), 457-458. The article is a review of Eoff's *The Novels of Pérez Galdós*. Behind Gilman's statement, as he acknowledges, is the thought of Américo Castro on Cervantes.

In summary, the Alpha version of *Miau*, contained on the obverse sides of 117 sheets of the final or Beta version (15 sheets of Alpha are missing), was written between December 26, 1887, and February 4, 1888, the date the Beta version was started. Alpha reveals a gradual change in style which commences on about A:19 and becomes most marked on A:111 when Galdós writes in telegraphic style until the end of Alpha on A:132, except for a brief return to full-fledged prose on A:117-118. On the latter two pages, Galdós was voluntarily or involuntarily recalling similar passages from an article he had written some eight months earlier for *La Prensa*. The plot of the Alpha version is clearly defined, but the outcome of several of the characters—Pura, Abelarda, and Modesta—is not resolved. The structure, considered in terms of time, space, and focus upon character, tends toward unity temporally and spatially, but shows a split in terms of focus upon character. In the phase of "complication," the trajectories of Víctor and Villaamil move forward and are almost independent of each other. The principal theme is the problem of reward and punishment on earth, and the sub-themes are religious and political. A thematic unity exists, but nonetheless there is a disparity in that the outcome, Víctor's victory and Villaamil's suicide, is almost tantamount to rewarding evil and punishing the just. Villaamil is treated in a sympathetic way by Galdós throughout the first version. A possible explanation for the shift to telegraphic style, in the absence of other internal or external evidence, was Galdós' creative process. The change occurred simultaneously with the commencement of the phase of complication. Thus Galdós wrote in full-fledged form during the exposition or introduction. Once he created the conflict by the introduction of Víctor, he changed to near-outline form, perhaps because he was unsure of the eventual outcome or form of his novel. The essence of the novel as a prose form is the creation and development of literary lives through conflict with their surroundings; I suggest that a study of the genesis of *Miau* reveals that Galdós conceived his novel within such a framework.

TEXTUAL ALTERATIONS

The pages of the Alpha version of *Miau*, from beginning to end of the manuscript, are covered with textual alterations which bear useful testimony to Galdós' creative process and novelistic technique. The vast majority of changes and interpolations within Alpha are contained in the full-fledged portion of Alpha, in the first 111 pages of the 132-page version. Most were made *in fieri* rather than as revisions of the com-

pleted manuscript. The only clear example of a genuine second thought is a note Galdós added in Alpha after he had written the final sheet of it. Most of the changes and interpolations involve only one word, and the longest interpolation contains only eleven lines of text. The frequency of changes is greatest in the first twenty pages, and there is a gradual decrease until A:100. Between A:100 and the end, A:132, the average number of changes per page remains fairly constant:

<i>Pages</i>	<i>Number of changes per page</i>
A:1-20	8-15
A:21-100	1-9
A:101-132	1-5

Although the changes are most numerous in the early pages, these are generally of the simplest type—one- or two-word substitutions. Conversely, the changes and interpolations which reveal most about Galdós' creative process and novelistic techniques were made after the first twenty pages of Alpha had been written.

The effects of the changes and interpolations are varied. The most important involve novelistic point of view, dialogue, temporal references, and names of persons.

THE OPENING PARAGRAPH OF *MIAU*

The opening page of the manuscript is not only the most thoroughly reworked of all the Alpha pages, but it also illustrates most of the types of changes that occur thereafter. Moreover, the true significance of each change can best be seen in context, as an element functioning as part of the next higher syntactical unit and in relation to the other modifications which might exist in that unit. Any merely statistical grouping of changes according to type neglects this aspect. The opening paragraph is important for another reason also: it exists in three subsequent versions besides the Alpha version. There are two redactions in Beta (a primitive Beta 1 and a final Beta version) in addition to the final version in the first printed edition; these other versions are discussed in Part II.

The scene of the opening paragraph³⁷ is set in the "plazuela del Limón," which still exists in Madrid, on a winter afternoon as the

³⁷ Berkowitz, in *Liberal Crusader*, p. 114, states (somewhat erroneously, in part, as far as the manuscript of *Miau* is concerned): "The beginning of a book always came rather hard. For the relief of his nerves Galdós had at hand a supply of scratch paper. Random sketching and concentrated figuring in all the four operations inevitably provided relief. Once the vein was discovered, the precious metal came steadily and abundantly. Cursive, clearly formed, diminutive letters filled page after page.... Generally speaking, however, Galdós made few changes or correc-

students leave school for the day.³⁵ Amid the general confusion, one boy is singled out from the rest. He flees his bullying classmates as they taunt him with a cry of *Miau*, whose significance is as yet unknown to the reader. Galdós moves almost simultaneously from the general to the specific and from near approbation of the boys' enthusiasm to near condemnation. These shifts are relevant to the textual changes made by Galdós during the writing of this first paragraph. The move from general to specific consists of the shift in focus from the crowd of boys to the one who "se apartó del bullicio de la bandada." The other reversal is in the attitude of Galdós toward the schoolboys in general. He initially condones, almost humorously, the way in which the boys rush from school. Indeed, one would hardly expect them to react otherwise to the "circunspección de clase." Another matter, however, is their reaction to the physically underdeveloped youth. In one sentence Galdós shifts away from the crowd to the individual and enlists the reader's sympathy by referring to him as "uno de menguada estatura, disconforme con su edad, el cual debía de ser de temperamento muy pacífico." Galdós immediately enlarges his focus to include the entire group as they begin to follow the slight boy. A few of them manhandle him, others throw stones at him, and finally the mob reunites in a shouting farewell of "*Miau, Miau.*"

Galdós achieves the shift in focus and in attitude through a series of changes and interpolations consistent with those ends. Below are the two versions of the first two lines of the opening paragraph of Alpha; the first version is the original version before the changes were made, and the second is the one as it appears in Alpha together with the changes (words deleted are enclosed in brackets; words added are printed in *italic*):

A las cinco los chiquillos que asisten a la escuela de la plazuela del Limón salieron atropelladamente, con algazara de mil demonios. Los inquietos cuerpos, entumecidos por la forzada circunspección de clase, [necesitaban] violenta gimnasia, los pulmones aire, los espíritus embriaguez de alegría.

A las [cinco] *cuatro de [una] la tarde [del mes de Enero o Febrero]* los chiquillos

tions. Almost always the first thought was a happy one, and the original expression the appropriate one. Now and then he compressed. Occasionally he substituted a popular turn of speech for a venerable phrase. Sometimes he rearranged several paragraphs. The completed manuscript was so neat that it hardly looked like a first draft. But it always was. Galdós never once rewrote a whole page."

³⁵ In Part I, a similarity was pointed out among fragments of "*El Doctor Centeno*," one of Galdós' articles in *La Prensa*, and the opening paragraph of *Miau*. Since the date of the articles in *La Prensa* is unknown to me, it cannot be deduced with certainty that Galdós appropriated either consciously or unconsciously from the article. The process could just as well have been the reverse.

que asistan a la escuela pública de la plazuela del Limón salieron atropelladamente, con algazara de mil demonios. Los inquietos cuerpos, entumecidos por la [forzada] inactividad de clase, [necesitaban] necesitaban violenta gimnasia, los pulmones [aire,] aire los espíritus embriaguez de alegría.

In these two sentences Galdós establishes the time and place of the action as well as the general scene. The first two alterations change the hour from five o'clock to four and qualify the period of the day and season by adding "de una tarde del mes de Enero o Febrero"; finally, the type of school, "pública," is mentioned. The specification of time is another indication of Galdós' concern for temporal structure; the change from "five" to "four" seems a purely practical one, for it frequently is dark in winter by five o'clock. The subsequent deletion of the references to the month, however, is another matter. Although the addition of the month would have strengthened the temporal structure at this point, it also would have diminished the *principal* emphasis which Galdós places on the action and spirit of the scene. These two elements are more important in the opening paragraph than is the specification of time. Galdós supplies minimal information for the temporal and spatial situation, and then proceeds to the central idea of the paragraph: the excitement and actions of the boys as they leave school.

The changes in the next few sentences result in a gradual shift from the general to the specific: the boys are first viewed as a group, an entity, then as two groups separated according to age and size:

Salieron [como pájaros] *como digo* en tropel, [a empujones] *empujándose*; el último quería ser el primero, [—la plazuela se animó con sus pisotadas y brincos, — sus gritos, y los más chicos brincaban y chillaban más que los grandes.] [La plazuela solitaria se animó con] [este bullicio] [el bullicio infantil] y los más pequeños *querían* [es—] *sobrepasar*, por la agudeza de sus chillidos y el arranque de sus brincos, a [los más talludos] mayores.

The first modification here is the suppression of the simile "como pájaros": the substituted phrase, "como digo," is a curious disclosure by Galdós of his presence as narrator. It is the only place in Alpha in which he speaks in the first person. Nevertheless, the "como digo" does not inject a new comparison as did the phrase "como pájaros"; the "como digo" simply refers to the opening sentence. Moreover, the metaphor "con algazara de mil demonios" is hardly consonant with "como pájaros." The substitution of "empujándose" for "empujones" seems to have been made primarily for rhythmic reasons. The difference between "Salieron, como digo, en tropel a empujones ..." and "Salieron, como digo, en tropel empujándose ..." is that the latter is smoother and avoids

the prolonged series of anapests in "como digo en tropel a empujones." An effect somewhat akin to that achieved by the substitution of "como pájaros" is caused by the partial suppression of the following: "... la plazuela solitaria se animó con sus risotadas y brineos ... sus gritos. Los más chicos brincaban y chillaban más que los grandes. La plazuela solitaria se animó con este bullicio infantil." Galdós first modified "salieron atropelladamente" by the addition of "violenta gimnasia ... alegría," and then the substitution of "a empujones" by "empujándose." The reference to the "plazuela solitaria," I believe, would have temporarily widened the narrowing focus of this paragraph. Moreover, Galdós takes the reader closer and closer to Pepín, who is one of the "más chicos." In the first writing, the smaller children are an equally small detail of the general confusion in the "plazuela solitaria." Through the elimination of the reference to the plaza and the creation of opposition between the small children and the older ("los más pequeños querían sobrepasar ... a los mayores"), Galdós better prepares the reader for the identification of one member of the younger group in the following sentence: "Entre ellos había uno de menguada estatura ..." The change from "sus compañeros" to "la bandada" eliminates the repetition of "sus compañeros" which appears also in the following sentence. Fortuitous, perhaps, is the partitive or at least neutral value of "la bandada" as opposed to "sus compañeros," which accentuates the sense of disagreeable separation already expressed by "se apartó," "solo y en silencio." The same notion is intensified in the next sentence: "Y lo mismo fué ver[le] sus compañeros [apartado del grupo,] [con ad] [más bien como quien huye que como quien tranquilamente se retira,] *aquel apartamento que más bien parecía huída* fueron en seguimiento de él acosándole [con chacota] y haciéndole burleta." The changes, however, also add a new dimension. The substitution of the personal references in "verle sus compañeros *apartado del grupo* [con ad] [*como quien huye que como quien*] ..." (italics mine) by two abstract nouns, *apartamento* and *huída*, not only condenses the statement but also implies that the maltreatment which follows was caused by Pepín's mere act of withdrawal more than by anything else; anyone who separated himself from the group as Pepín did would have been mistreated. The shouting of *Miau, Miau*, by the other boys is insufficient in itself to explain their actions. The process of reduction and concentration continues to the end of the paragraph, as Galdós and the reader focus upon the person at whom the stones are thrown and at whom the epithets are screamed. The end of the opening paragraph raises the issue of reward

and punishment, the main theme of the Alpha version. Pepín is being punished unjustly for several reasons. First, he is besieged not because he deliberately injured someone but because he is a weakling and because he chooses to leave the other boys and not join in their howling and jumping. Second, he is ridiculed by the shouts of "*Miau*" even though, as the reader finds out later, it is not he but his aunts who resemble cats.

In recapitulation, the changes and interpolations in the opening paragraph of *Miau* function harmoniously to fix time and place of the action, to present a general view of the boys' departure from school, to narrow gradually the reader's attention on one of those boys, and to effect a switch in attitude of both author and reader with regard to the boys' actions. The modifications involve time, place, rhythm, point of view, and abstract notions that are related to the central theme of the Alpha version. There is no reason to suppose that Galdós made the changes subsequent to the writing of the first paragraph; on the contrary, most of the changes show evidence of being made as the sentences in which they appear were written.³⁹

OTHER CHANGES IN ALPHA

The majority of alterations occur in the text that precedes the outline section in the last twenty-one pages of Alpha after A:111, and most of these changes involve no more than one word. Often it is impossible to deduce why Galdós made a change or to state the effect of the change, for Galdós frequently wrote only the first letter or two of a word before deleting them and carrying on the text with another word. In other places Galdós simply wrote that which is slightly more expressive than the crossed-out predecessor (e.g., he substituted *mueca* for *gesto*) but which otherwise reveals little of Galdós' novelistic technique or creative process.⁴⁰ Sometimes the substituted word is so close in meaning to the originally penned word that it could be considered a synonym (e.g., *efecto* substituted for *resultado*).⁴¹ Occasionally Galdós achieved a parallel participial construction where originally he had written one participial phrase and one verb in a past tense ("había zurcido. ...

³⁹ Shoemaker, in *Hispanic Review*, XII (1944), 260 in a review of Galdós' *Obras completas* (Madrid, 1942), surmised quite correctly: "Perhaps, in spite of his enormous literary output, he did not always write so *a vucla pluma* as has commonly been supposed; or, if so, he seems to have turned back and reread, corrected, and revised."

⁴⁰ Examples of this type of change may be found on A:4, 9, 15, 16, 19, 20, 25, 26, 29, 31, 32, etc.

⁴¹ Examples on A:9, 41, etc.

dándole" changed to "zureiendo ... dándole");⁴² this type of change is not significant except on the lowest stylistic level.

Little can be inferred from such changes as these, but there are three types of alterations which, though similarly occurring in the pages preceding the change to telegraphic style on A:111, are indeed helpful in understanding Galdós' creative process and novelistic technique. They involve point of view, temporal references, and name changes.

POINT OF VIEW

In three passages between A:12 and A:58, Galdós shifts from one novelistic point of view to another by alterations. The changes reveal that in effect Galdós eliminates himself as author and moves within the narrative by assuming the point of view of one of the fictional characters.⁴³ This shifting point of view in the full-fledged portion of Alpha is analogous to the dialogically conceived, telegraphic style notes in parts of the last twenty-one pages of Alpha: in both the fully developed and the outline portions Galdós moves "within the character," identifying himself with the character about whom he is writing.

On A:12, Pepín has just gone downstairs to get his *merienda* from Paca. Villaamil calls his wife, and Pura opens the door to his office. By making three changes, Galdós fashioned a scene that developed consistently from Pura's point of view:

—Sí, hijo; ve corriéndote. Y te estás abajo un rato, si quieres ... No, sube prontito, [dentro de una] que tu abuelo te necesita para que le hagas un recado.

[No se oían todavía los pasos cua]

Cerraba la señora la puerta tras Pepito, cuando de los [sic] aposento próximo a la entrada de la casa salió una voz [que decía] cavernosa y profunda que decía: Pura, Pura ...

Dª Pura, [pues] abrió una puerta y entró en el despacho de su esposo, [que escribía cartas en un pupitre] *Era el despacho pequeño, oscuro, y apenas se veía ya en él, pues caía la tarde.* [Levantóse de] *Vió d. Pura erguirse una figura escueta y largilucha que ...*

By the deletion of the impersonal or neutral point of view contained in "No se oían ...," Galdós avoids changing the focus upon Pura. The next sentence places the reader at Pura's point of view: in the house, in the hallway. By means of the next important change in the paragraph, the

⁴² Examples on A:3, 49, 74, etc.

⁴³ The best treatment of point of view is by Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept," in PMLA, 1955 (December), Part 2, pp. 1160-1184. Editorial omniscience allows the author to adopt any point of view he chooses. Neutral omniscience differs from editorial omniscience in that the author does not speak in the first person. A limited point of view is that in which the events, setting, etc., are viewed from the angle of a particular character.

substitution of "quien se había metido ..." by "Era el despacho pequeño, oscuro ..." Galdós establishes the degree of luminousness in which Pura's vision will operate. In the third chapter, the replacement of "conoció a ..." by "Vio a Pura ..." Galdós drops the position of neutral omniscience and views the action from Pura's viewpoint.

A more straightforward example of a change which involves point of view occurs in A. 16. Pepín is about to leave the house in order to deliver Villanad's letters. Pura distinctly asks Pepín if he is certain he knows the route. The comments which follow Pura's remarks, although not enclosed in quotation marks, are couched in the language Pepín might use:

Ahí es nada de aquí a la calle del Amor de Dios. Sabes bien el camino. Te perderás? [Pepín dió todas las seguridades] Que se iba a perder, si más de veinte veces había ido a la casa del Sr. de P. . .

The reported summary of Pepín's reaction is deleted ("Pepín dió ..."). What follows ("Que se iba a perder ..."), if it were in the first person and enclosed in quotation marks, could be either the outwardly expressed or inner thought of Pepín. But in this example Galdós moves within his character without any formal indication that he is utilizing indirect discourse. This, of course, is the same style *indirect libre* or *soliloquio* Elio used extensively by Flaubert, although Galdós did not utilize the technique in this and other novels as frequently as did the latter in *Madame Bovary*.

The final example of a change which results in a shift in point of view appears in A. 38. It seems almost as though before making the changes Galdós were unaware of the degree to which certain words were more appropriate to Villanad's or to Pura's; the changes suggest that Galdós thought in terms of his characters as he wrote:

Aquella noche no dormía Villanad ni un cuarto de hora seguida. Se adormecía un instante y [se despert] la idea de su desgracia se le clavaba como una aguja, despertándole. Cuando [Pura] D. Pura entró del teatro, [el] Villanad cambió con ella algunas palabras que por lo desconsoladero [sic] parecían arrancadas al libro de Job. Ello fué algo referente [a las dificultades administrativas de dificultades administrativas para] a la imposibilidad de allegar víveres para el día siguiente, pues [todo lo res] no había en la casa ninguna especie de moneda, el crédito estaba agotado, y por no haber nada en la [casa,] nada no había ni materia hipotecable o pignorable. La negativa de Queirbitas era la última palabra de la amistad. No había ya a quien volver los ojos. D^a Pura, cuya confianza ...

The effect achieved in the paragraph above is a gradual shift with respect to point of view from the author ("Cuando [Pura] D. Pura entró del teatro ..."), to Pura ("Ello fué algo referente a la imposi-

bilidad de allegar víveres ...", to Villaamil ("La negativa de Cucúrbitas ..."). Had Galdós left "a las dificultades administrativas" as it was originally written, the remark concerning the problem of locating food for the next day, Pura's task, would have been couched in Villaamil's bureaucratic terminology and not in Pura's more practical language. Another conclusion which can be drawn from the change concerns Galdós' creative process. Just before the words "a las dificultades administrativas," Galdós was writing about Villaamil's difficulty in falling asleep. Now, if Galdós' thought patterns functioned in terms of his characters, i.e., if he mentally took the part of a particular character as he wrote, we could expect an occasional carry-over or a projection of the language of one character in that of another. This appears to be the situation here. Further, such a hypothesis might explain the constantly shifting point of view in Galdós' novels, a technique which was not widely used until the time of Henry James. This is not to say that Galdós consciously arranged his material and vocabulary to achieve this end in the Alpha version; the shifts in point of view seem to be the result of an extremely flexible imagination, the latter a quality which Galdós repeatedly praised in both journalistic and novelistic writings.⁴

TEMPORAL REFERENCES

The second important type of change in the full-fledged portion of Alpha (1-111) affects the temporal structure. Each of the alterations makes the reference to time more precise and thereby strengthens the temporal structure. Only four changes of this type appear in addition to those on the first page of Alpha:

Pero Pepín, [- -] [que] que [estaba - -] *tenía de su abuelo* instrucciones para aquel caso de [- -] hallarse ausente [el Sr. de Paz] [pone] la víctima, dijo que esperaría, pues [la hora de comer se aproximaba] a las siete iba a comer fatalmente a comer el Sr. de Paz (Cucúrbitas). (A:25)

Y en tanto llamó a Pepín para que fuera a comer. [Ya había] la familia estaba ya [co] concluyendo, [para que el niño] y no había esperado al niño, porque éste tardaba mucho. (A:40)

Dios mío! si iré en la combinación. Cuánto se saturó! (Mañana pasará mañana ...) (A:56)

Si no lo hace por caridad lo haría por egoísmo, para que no le pida más ... ay, qué cama!

[Por la]

Amaneció al fin. (A:66)

⁴ Galdós used the word "imagination" in at least two ways. He frequently criticized the excessive use of imagination in so-called "romantic" writing, but he praised its use in the creation of fiction out of observed reality.

In A:25, Galdós, instead of leaving the hour vague ("la hora de comer"), chooses to specify the exact time ("a las siete"). In A:40, he makes a very slight alteration which reveals his concern for temporal details in Alpha. The change simply provides that Pepín arrive toward the end of but still during the meal hour of the Villaamil family ("la familia estaba ya concluyendo ..."), whereas, as Galdós first wrote the sentence, Pepín would have arrived after the meal was finished ("Ya había ..."). By the change in A:50, Galdós gives Villaamil a full day to write letters and otherwise try to seek help from his acquaintances before the new appointments are announced ("mañana" was changed to "pasado mañana"). In the temporal change in A:66, if the word after the two crossed-out words ("Por la" was to be *mañana*, the substitution of "Amaneció al fin" is a more exact temporal referent. These changes indicate that Galdós was concerned with clearly shaping a temporal framework as part of the over-all structure of Alpha.

NAME CHANGES

Name changes form another important type of alteration in the full-fledged portion of Alpha. The irony, usually transparent, with which Galdós customarily assigns names to his characters (Doña Perfecta, Gloria, Fortunata, etc.) is sufficient reason for the reader to suspect that the name of any given character is more than a mere tag to distinguish him from other personages. Documentary support for such concern on Galdós' part exists among the few notes of Galdós conserved in the Casa-museo de Galdós in Las Palmas, Canary Islands. One of the sheets is a list of names; while the other notes in the collection are in an excellent state of preservation, this particular sheet shows the effects of repeated handling. It is unlikely that anyone but Galdós was responsible for the stains, smudge marks, and feathered edges of the document; I was told by the curator that very few people have seen the notes since Galdós' death in 1920. Apparently Galdós jotted down on this list interesting or unusual names for possible use in his novels. Not only do many of the names in *Miau* appear (Luis, Luisa, Luisín, Villaamil, Padilla, Murillo, Corral, Pantoja, Cadalso, Guillén, Hidalgo), but also several from *Fortunata y Jacinta* (Samaniego, Vallejo) and *Lo prohibido* (El tío Paco).

In Alpha, Galdós made several changes in the names of characters, but the significance of the modifications is not always discernible. Some can be attributed to simple error on Galdós' part, as, for example, on A:61. Galdós is commenting upon Pura's intransigent attitude toward

the pawning of anything belonging to her precious *sala*: "Desnudar los cuerpos le parecía tolerable aunque angustioso, pero desnudar la sala ...! eso nunca. Los de [Cadalso] Villaamil, aunque cesantes ..." The only possible reference was to the Villaamil family and not to the Cadalso members; the change signifies nothing else. However, the next change, which involves the name of Abelarda, is more interesting. The connotation of Abelarda's name was suggested by Ricardo Gullón in his edition of *Miau* (p. 289): "Abelarda—lo risible del nombre es quizá paródico; acaso escogido con propósito de evocar el recuerdo de Abelardo, Pedro Abelardo, el héroe medieval del amor, para acentuar irónicamente el contraste—se enamora de su cuñado Víctor, viudo de Luisa Villaamil y padre de Luisito ..." The sequence of changes in Alpha which terminates in "Abelarda" seems to substantiate Professor Gullón's comment. Galdós tried three names before he decided upon "Abelarda," and his first thought was to dub her "Elisa" (A:10):

En el comedor, a donde fué Pepito, [siguiendo] para dejar sus libros, había una joven, cosiendo junto a la ventana. Era la tía [Elisa] [Rosaura] [*Modesta*] *Abelarda* de veinte y seis años, bastante parecida a su mamá. En tanto Pepito miraba a su abuela, a su tía mayor, a su tía menor, y comparando la fisionomía de las tres con la del micho que en el comedor estaba, [había] durmiendo a los pies de [Rosaura,] Abelarda halló que había perfecta semejanza ...

Galdós first named Pepín's aunt "Elisa," and then changed the name to "Rosaura," which he retained for a few lines, as seen by the last line of the quoted paragraph. The third choice was "Modesta," which was awarded to Pura's sister, modest in every sense but the religious. It is possible that at this point the name "Elisa" suggested to Galdós the medieval Héloise, who in turn evoked Abélard and finally Abelarda. Whatever the intention or sequence, Galdós' initial choice of "Elisa" seems to justify the connection pointed out by Gullón. As will be seen in Part II of this study, Galdós continued to make name changes in the Beta version of *Miau*.

Thus most of the changes were made before A:111, in the fully developed portion of Alpha. Most changes involve only one or two words and reveal little about Galdós' creative process. The first page of Alpha, however, received Galdós' special attention and contains more changes than any equal number of lines in the version. There are three other major types of changes which reveal in varying degrees that Galdós tended to identify himself with his characters, that he deliberately gave a temporal frame to Alpha, and that he used great care in assigning names to his characters.

Alterations occur much less frequently after A:111 until the end, A:132. With the exception of two interpolations which are discussed below, they are minimal stylistic changes. A distinguishing feature of the important modifications between A:111 and A:132 is that they are interpolations; in these instances Galdós modified his text through addition rather than through substitution for something already written. Of the two interpolations in the sketchy portion of Alpha, the first was made while Galdós was writing the paragraph in which the interpolation occurs, as is evident from the eventual repetition of a crossed-out line, and the other was apparently made after Galdós had written all or most of the last page of Alpha, A:132. This "second thought" is very important in the development of theme in the Beta version of *Miau*.

Quantitatively, the first interpolation is the longest in Alpha and appears on A:120, in the outline portion of the first version. The eleven lines of text added to the "conversation" between Pepín and "God" reveal the manner in which Pepín's adolescent mind operates (his naïve wonder about the devil, his acceptance of his father's comment on the worthlessness of women), and the first indication of the reason why Pepín wants to become a priest. Note that in Alpha, but not in Beta, "God" does tell Pepín that his grandfather, Ramón Villaamil, will be reappointed. The interpolation is between the second and last lines of text quoted below (*italics mine*):

Deja, hombre, que ya se lo [el destino] darán.

[*El portero le despertó y le dió la carta.*]

Y V. para qué viene ahí?

Porque me gusta dar una vuelta por todas las partes para ver lo que hace la gente.

Y el diablo está aquí.

También suele venir.

Dígame, cuando yo sea grande, veréle aquí?

Por qué no? Y tú, qué quieres ser?

Yo quiero ser cura, [para que para] pero que mi abuelo esté colocado es lo que quiero. Cásome yo? Nunca. Las mujeres son muy malas. Mi papá lo decía el otro día.

El portero le despertó y le dió la carta.

This conversation, like others in the sketchy portion of Alpha, moves very rapidly from topic to topic. Several of Pepín's answers are in reply to questions which are not included in the written text by Galdós. The reader of this first version is at a loss to explain the addition of Pepín's question about the devil unless he concludes that Galdós is emphasizing Pepín's ingenuousness. Nonetheless, this change is of more import with regard to the plot of Beta than any other discussed so far.

In order to be coherent, it requires modification or expansion, since it, like the entire section between A:111 and A:132, is sketchy and in near-outline form. The interpolation is additional support for the hypothesis that Galdós conceived his novel dialectically. Instead of making the interpolation in the form of summary narrative, Galdós used dialogue. Now dialogue implies opposition of a kind, for without a certain difference of opinion or potential between the two parties, a dialogue soon degenerates into a monologue or disappears entirely. Opposition implies conflict, which is at the root of the process of the literary *becoming* of a personage, which in turn is the essence of the novel as a prose genre. That one of the forms used in the outline portion of Alpha is dialogue is exceedingly important to this notion.

The second interpolation was added interlinearly to the outline portion of Alpha and probably after the last page of Alpha had been written. The single genuine "second thought" appears on A:121. The interpolation, "Aquí el fatalismo de Villaamil," is undeveloped and relatively meaningless in relation to plot, theme, or structure of the Alpha version. In the Beta version, however, the words are considerably expanded and affect both structure and theme (*italics mine*):

En el Congreso puede ser el caso de que Dios introduce el billete o credencial en la carta. Vase Pepín tan contento, y en efecto resulta que en la carta va algo.

Aquí el fatalismo de Villaamil.

Miau se halla en un estado de exaltación Siempre que le dicen "a rezar," se presta a ...

The interpolated words evidently constitute a note by Galdós to himself to indicate in the Beta version Villaamil's *fatalismo*. Since the shade of the ink with which these words were written is different from that of the other lines of text on the same manuscript sheet, and since the letters themselves are smaller than those of the noninterpolated words, and since there is no development of Villaamil's fatalism in Alpha, I assume that Galdós added this reminder to himself after the completion of the last page of Alpha. The development of Villaamil's fatalistic attitude in Beta underscores the irony of his suicide. In Alpha, Villaamil adopts a halfhearted pessimism: he outwardly expects ill fortune but inwardly hopes for reappointment. The interjection of emphasis upon his fatalism at the corresponding stage in Beta helps prepare the way for the irony of Villaamil's successful suicide—ironic because he always assumed that what he hoped for would never occur, as if the very act of hoping had an influence upon events.

SUMMARY

Although Galdós made numerous changes within Alpha before he began to write Beta, there is only one clear example of an interpolation made after the last page of Alpha had been drafted. For the most part, Galdós altered and adjusted his text as he wrote it; the majority of changes involve only one or two words and were made within the sentence or paragraph in which they appear. As Alpha progressed, Galdós made fewer and fewer changes. The first twenty pages contain the greatest number and variety of changes, but the most significant with regard to Galdós' creative process and novelistic techniques occur between A:20 and the end of Alpha, A:132. Typical of the minor stylistic changes are those in the opening paragraph of Alpha. Galdós added, deleted, and substituted words, phrases, and sentences in such a way that his focus moves from a general scene to one specific character, Pepín Cadalso Villaamil. At the same time, Galdós reverses his attitude toward the group of boys which noisily leaves school; he gradually shifts from humorous approbation of their exuberance to a disapproval of their actions toward Pepín. Of the minor stylistic changes in Alpha, the most common is the single-word substitution in which a more finely shaded word replaces another less expressive one (e.g., the substitution of *mucca* for *gesto*). Other types involve the substitution by near synonym, or changes in verb form, tense, or number which result in a more balanced or parallel syntactical structure. Often it is impossible to deduce the effect of a change, since Galdós wrote only one or two letters of a particular word before deleting them and then proceeding to write another word; the only conclusion is that Galdós pen hesitated frequently and that his first choice was often almost immediately discarded.

Three types of changes do, however, reveal important aspects of Galdós' creative process and novelistic technique: modifications in point of view, temporal references, and names of personages. Galdós seems to have identified himself with his characters as he wrote Alpha. This explains in part the shifting point of view typical of Alpha and Beta versions of *Miau* and other novels by Galdós. The modifications of temporal references reveal that Galdós consciously gave a firm temporal structure to the Alpha version. The name changes indicate that Galdós carefully assigned names to his personages and, further, support the suggestion of Ricardo Gullón that there is an ironic connotation in the

name of Abelarda based upon an association with the medieval lovers, Abélard and Héloïse.

After A:111, in the outline portion of Alpha, Galdós made only two important interpolations, only one of which was a genuine "second thought." The first interpolation was made in the dialogue between Pepín and "God." The fact that Galdós chose to interpolate dialogue and not narrative summary helps substantiate the hypothesis that Galdós conceived of his novel as a conflict between and among the various personages. The second interpolation after A:111 is the only one Galdós made after he had written the last page of Alpha, a note to himself, apparently intended as a guide for the rewriting of Alpha: "Aquí el fatalismo de Villaamil." Since the notion of Villaamil's fatalism is not developed in Alpha, it does not affect either structure or theme of that version. In Beta, however, this one line is so expanded and developed that it does affect both structure and theme.

Although most of the changes made within Alpha are on a low stylistic level (one- or two-word changes) and were made almost always at the time of writing the sentence in which they appear, Galdós was sufficiently detached from the work at hand to make several important modifications which affect temporal structure, the names of characters, and even one which was of major importance in the writing of Beta. The latter interpolation clearly indicates that Galdós planned to utilize Alpha as a guide in the drafting of Beta, the second manuscript version of *Miau*.

II. THE SECOND MANUSCRIPT VERSION: BETA MIAU

THE SECOND MANUSCRIPT version of *Miau*, or Beta version, is the one that served as copy for the printer and, except for minor changes made in proof, is the text that appeared in print. Although it preserves substantially all the text of the fully developed portion of Alpha, there are significant differences: considerable polishing of the original wording; numerous important interpolations which affect plot, structure, and theme, and the addition of three chapters which form the conclusion of Beta.

STAGES OF COMPOSITION

Beta version was written between February 4, 1888, and April, 1888, on 769 pages, 117 of which are the reverse sides of the extant pages of Alpha version. Alpha was written between December 26, 1887, and the time Galdós began Beta, on February 4, 1888. One other date which reveals Galdós' rate of composition is contained on B:500: "26 mar 88": until B:500, Galdós averaged approximately ten pages per day. Since the exact day in April on which Galdós terminated the manuscript is not known (the last sheet is simply marked "Abril, 88"), there is no way of determining his rate of composition for the last third of the novel.¹ Beta was composed in several parts; 63 sub-numbered sheets are interpolated among the other 706, which are consecutively numbered, except for two repeated numbers (140 and 215-2). The individual interpolations range in length from one to eleven pages. Many sheets are not completely filled with text; these appear most frequently at chapter endings and points of interpolation. The first page of Beta contains what probably were Galdós' instructions to the printer: "plana enteramente igual a fortunata." This probably indicates that Galdós wanted the format of *Miau* to be the same as that of *Fortunata y Jacinta*, the novel which preceded *Miau*. The only writing that appears not to be that of Galdós consists of printers' annotations, probably made when they set the print, which indicate the progress of each typesetter (the names *Enrique* and *Evaristo* followed by a number, both written in

¹ So far as I know, there was no reason why Galdós could not have spent most of his time on the writing of *Miau*. He continued to write articles for *La Prensa* and maintained a steady correspondence with friends and acquaintances. Admittedly, I have seen only the letters written to Galdós and not those by Galdós. These letters were given by Doña María Pérez Galdós to the Museo Canario along with the manuscript of *Miau*. Most of the letters written to Galdós—except those of Pereda, Valera, and Clarín, and several others, which are in Madrid—are to be published under the editorial care of Manuel Hernández Suárez, Joseph Schraibman, and Sebastián de la Nuez.

pencil, appear regularly in the text of Beta). A striking difference in Beta compared to Alpha is the legibility of the handwriting of Beta; the only exceptions occur when Galdós apparently was writing not for the printer but was simply making notes to himself for future reference.

Fortunately for students of Galdós, the author was very economical in his use of paper: whenever possible he used both sides of the manuscript sheets and thereby left to posterity his first drafts, notes, and outlines, at least those which pertain to *Miau*. The obverse sides of 163 sheets of the 769 sheets which comprise Beta contain the following:

117 extant sheets of Alpha

41 rewritten or primitive Beta sheets²

3 notes by Galdós to himself about Beta

2 fragments of speeches or newspaper articles not connected with *Miau*

163 Total Beta sheets with some writing in Galdós' own hand on obverse side

Quantitatively, the additions and expansions of Alpha made in Beta are fewest in the portion corresponding to A:1-68. The amount of material added then increases sharply until a point is reached in Beta which corresponds to the place where Alpha changes to outline form (A:111; B:197). The expansion rate is highest after B:197, the portion of Beta that corresponds to the outline part of Alpha. The comparative expansion in terms of pages is indicated by this tabulation:

<i>Chapters in Beta</i>	<i>Pages in Alpha</i>	<i>Pages in Beta</i>	<i>Rate of increase</i>
	<i>"Full-fledged"</i>		
	<i>portion</i>	<i>Part 1</i>	
i-vi	pp. 1-68	pp. 1-90	0.3
vii-xii	pp. 69-111	pp. 91-216	1.5
	<i>Outline portion</i>	<i>Part 2</i>	
xiii-xxxiii	pp. 111-127	pp. 217-522	20.0
		<i>Part 3</i>	
xxxiv-xliv	pp. 127-132	pp. 523-704	36.00

Galdós wrote Beta in three parts which correspond to the phases of (1) exposition, (2) complication, and (3) climax and conclusion:

Part 1 (Exposition): Chapters i-xv (A:1-111; B:1-216).

Part 2 (Complication): Chapters xvi-xxxiii (A:111-127; B:217-522).

Part 3 (Climax and Conclusion): Chapters xxxiv-xliv (A:128-132; B:523-704).

In the exposition (Beta, Part 1), Galdós transcribes, polishes, and expands the full-fledged portion of Alpha (A:1-111; B:1-216) except for six minor suppressions in the process of rewriting Alpha. Most of

² By "primitive Beta" sheets I mean pages subsequently rewritten by Galdós and replaced by sheets bearing the same Beta page number.

the added text consists of description and background information about the main characters; there are also a few dialogues between Villaamil and several minor characters. In this part of Beta, Galdós apparently used only the Alpha version. In Beta (Part 2), the phase of complication (A:111-127; B:216-522), Galdós follows the general plot lines of Alpha and adds events, conversations, and commentary to fill out the sketchy portion of Alpha. At least once (on primitive B:275), Galdós made very brief notes to himself for what appears to be the following day's work. Galdós from time to time made interpolations within the text of Beta he had already written. Most of these interpolations appear in Beta as sub-numbered pages, although there are examples of interlinear interpolations also. When Galdós reached B:522 (approximately two-thirds of the novel had been written), and before he wrote the text of B:523, he made several series of important interpolations and then wrote a three-page outline for the remainder of the novel. At this point Alpha ceases to function as the primary guide in the composition of Beta. The point at which these notes were made corresponds to the commencement of the climax and conclusion of the novel. No important interpolation was made after Galdós wrote B:523; he moved steadily forward until the end of Beta on B:704.

The fifteen missing pages of Alpha (only 117 of the 132 are extant) can be accounted for. If Galdós customarily utilized both sides of the sheets of paper or *cuartillas* as he wrote his manuscript, as he did with the 163 sheets that comprise the Beta version, the missing Alpha sheets would be discarded because both sides had been written upon. My examination of Beta reveals that there are missing Alpha sheets at points where Galdós seems to have rewritten or interpolated additional sheets of Beta; in other words, Galdós first used the reverse side of an Alpha sheet to write Beta, and then, when he decided to rewrite that page of Beta, since he already had written upon both sides, discarded it and penned the rewritten portion on a fresh sheet.

Besides the changes and interpolations on separate sheets, Galdós made many brief changes and interpolations similar to those discussed previously. Most of them were evidently made as he wrote Beta; the substitution of a single word is the most common type. His usual practice was to rewrite the entire page if there were numerous alterations; when there were only a few nonconsecutive sentences altered interlinearly, he would generally leave the alterations as they were for the printer to decipher.

In all, *Miau* passed through two manuscript versions and was slightly altered in proof. Galdós composed *Miau* in six distinct phases:

- A:1-111 Full-fledged exposition of Alpha.
- A:111-132 Outline portion of Alpha, complication, climax, and conclusion.
- B:1-197 *Exposition* of Beta (Part 1).
- B:197-521 *Complication* of Beta (Part 2).
- B:522-704 *Climax and conclusion* of Beta (Part 3).
- Proof changes, novel completed.

In each of the three parts in the Beta version, Galdós repeatedly returned to make interpolations ranging in length from one word to eleven pages (as in chap. xiv).

PLOT DIFFERENCES IN THE ALPHA AND BETA VERSIONS

The plot of Beta is substantially that of the printed edition. Although in the proofs Galdós made many changes in detail, mostly in individual words, there was little change in plot between the final manuscript version and the printed edition.

The general plot lines of Alpha are retained in Beta, but there is considerable difference in detail. Villaamil's efforts to regain a job in the government, as in Alpha, end in failure and eventually in suicide. Víctor is again a disturbing factor in the Villaamil household; he toys with Abelarda's affections, bribes Pura so that he may have a room, argues with Villaamil over politics and ethics, succeeds in getting himself reappointed to a government position, and finally takes Luisito from the Villaamils and turns him over to Quintina, his married sister who was not mentioned by name in Alpha. Luisito has visions in Beta as in Alpha, is sickly and weak, has unfortunate experiences in school, wants to become a priest, is attacked by Abelarda, and finally agrees to leave for Quintina's home in order to live with her and her husband, Ildefonso Cabrera. As in Alpha, Pura incessantly nags Villaamil, accepts Víctor's money, and tries to impress her friends during the almost nightly *tertulias* at her home. Abelarda becomes infatuated with Víctor and concerns herself almost exclusively with him. Toward the end of Beta, after one unsuccessful attempt to attack Luisito not mentioned in Alpha, she throws herself upon Luisito in a rage. At the end of Beta, contrary to her choice in Alpha to reject Ponce and enter a convent, Abelarda agrees to marry Ponce to insure her own and her family's economic survival. Milagros remains in the background during virtually the entire Beta version, as in Alpha.

In composing Beta, Galdós omitted very little that was contained in Alpha. The principles behind the suppressions and those involved in the changes and expansions are the same. Of the six omissions, two concern Pepín, three center on Abelarda, and one on Víctor. In three instances, although Galdós suppressed a particular scene, he substituted another which had similar aesthetic effects. A study of the suppressions and of substitutions reveals that Galdós' procedure of composition centered first and foremost in a story; as the various interpretations of the plot became more and more apparent to him, he modified the original plot slightly, but concentrated upon making his own attitude toward the plot and the characters known to the reader through commentary, and through unexpected twists in plot which can best be described as disjunctive unions. The over-all effect of this kind of modification is the development of an ironic tone in Beta and its consequent effect upon theme.

The suppressions which concern Pepín occur early in Alpha (A:39 and A:54). The first is merely the omission of a comment by Galdós about the conditions under which Pepín previously had fainted: "Otras veces se le había dado aquel desmayo, principalmente cuando se acercaban las horas de comer y estaba con ganitas." The reason for the suppression, I believe, is that Galdós decided not to give so simple an explanation for what was more plausibly caused by a serious condition, epilepsy. Moreover, the frequency of the attacks in both Alpha and Beta is such that a lack of food would evidently not be a principal contributing cause. Besides Galdós' description of other symptoms that suggest epilepsy, Víctor, later in Alpha (A:124), remarks that Pepín is "algo epiléptico."

The second suppression of Alpha material about Pepín is the first part of a two-part dream on A:54 and A:57 in which Pepín sees "God" laughing and grabbing at Pepín's grammar (A:54).

Pepín se arrebuja en las sábanas y pronto se quedó dormido. Vió las barbas de aquel sujeto delante de sí; pero al acercarse la visión se desvanecía riendo. Era un juego. Pasábase la mano por la barba ... Luego cogía la gramática ... pero de dónde, si la gramática se había quedado en el comedor, y lefa qué es adverbio.

In content it is similar to other visions of Pepín in that it is a variation upon events or conversations in which he had been previously involved. Although the content is suppressed, the humorous tone of the deleted passage is incorporated in Beta in the rewriting of the mock-serious second part of the dream. The dominant note of the Beta rewriting is comic; furthermore, it omits any suggestion that Villaamil may be reappointed, an implication contained in the Alpha version (A:57):

Pepín estaba algo inquieto. Veía la cara de barba blanca, sin cuerpo. Estaba escribiendo y tenía anteojos. Y luego metía el papel en un sobre y escribía encima: Credencial para d. Ramón Villaamil.

Escribía muchas cartas. Luego las iba poniendo en sobres y pasaba por la parte engomada su lengua rosada. Pepín le miraba por encima del hombro. Luego escribía los sobres, S. D. Ramón Villaamil, en propia mano.

The Beta rewriting (B:75-76) omits mention of Villaamil, but supplies the name of the addressee, the Minister of Finance:

Luisito miraba por encima del hombro y pudo ver claramente que aquella mano inmortal trazaba sobre el papel lo siguiente:

Al Excmo. Sr. D. Fernando Cos-Gayón,
Ministro de Hacienda.

su s. s.
Dios

The name of the minister was subsequently suppressed in the printed version, presumably at a stage when this text was in proof. This alteration heightens the light note of the vision and serves to accept the fundamentally ironic tone of Beta by treating a matter of import to both Luisito and Villaamil in a very unserious way. I suggest that this type of change is very significant in understanding the process of re-writing and, as I hope to show, illustrates a shading of tone, one of the two basic changes made by Galdós from one version to the next, the other major change being in theme. The change also shows that, although Galdós did not alter the substance of the second part of the dream—the “fact” of the vision remains the same—the effect is indeed modified. The change supports the contention that Galdós first wrote a story and only thereafter did he add, expand, and delete with the result that tone and theme were much affected.

The third suppression of the Alpha text eliminates Víctor's remark on A:90 that he is thinking of going to Cuba: “Y a propósito llegué esta mañana y me metí en una casa de huéspedes de la calle del Fúcar. Estoy mal. Me vendré aquí si V. quiere por pocos días, porque quiero irme a Cuba. A Cuba, sí ...” The implication is that Víctor is unable to get a position in peninsular Spain. It is relevant that Galdós, in an article written for *La Prensa*, dated November 14, 1887, entitled “Política y administración,” commented on those who left Spain for Cuba: “Allí [Cuba] van destinados todos los que aquí no pueden tener colocación; allá van todos los desgraciados, los que por distintas causas han visto aquí defraudadas sus esperanzas o destruídos sus intereses.”³ Since Víctor's problem (his embezzlement was on the verge of being

³ Ghiraldo, IV, 63.

discovered) is made clear by Víctor himself soon afterward, perhaps the reference to Cuba struck Galdós as superfluous. However, in the Beta version he adds that Villaamil had served in both Cuba and the Philippines. This switch makes Víctor more clearly dishonest than inept, and Villaamil more inept than dishonest, since he is so clearly *honrado* that dishonesty is eliminated as a cause for his virtual banishment from Spain. This change, while almost insignificant in itself, does present Villaamil in a different light in Beta from that in which he had appeared in Alpha. From the other information contained in the first version there is little reason to deduce that Villaamil is a fumbling administrator; in the second, however, this becomes increasingly clear. The suppression and change just described contribute to this effect. Eventually the theme is considerably affected by Galdós' (hence the reader's) attitude toward Villaamil and the causes of his misfortunes. If the old man is being punished without sufficient cause, he can be considered a victim of society or of some other force; if, on the contrary, he aspires to or expects more than his abilities merit, he can become either a comic or a mock-heroic figure. Villaamil's suicide demands a more serious interpretation.

The three remaining suppressions concern Abelarda. The first two involve her relations with Víctor; the third eliminates her decision to enter a convent. In the passages pertaining to Víctor, Galdós suppresses the Alpha scene in which Abelarda faints during the rehearsal of a skit she and the other *tertulia* members have been rehearsing (A:128). In this scene, Abelarda finally overcomes her hypocrisy at the expense of temporarily losing her reason. A scene, added in Beta, which could be considered a substitute is a long conversation of Víctor, Ponce, and Abelarda, in which Víctor ridicules Ponce and has him believe that he, Víctor, is in love with Abelarda (chap. xix). In the latter scene, Galdós seemingly delights in the numerous barbed clichés Víctor delivers. The result of the change is that Abelarda in Beta is made to appear as hypocritical as Víctor; she outwardly shows affection for Ponce but inwardly is infatuated with Víctor. At the same time, Galdós successfully depicts Ponce as a slow-witted *soso*. In Alpha, Abelarda tells Ponce, when she recovers from her faint, "Le [Ponce] aborrezco, no me puede ver" (A:128). In the revised version, she never breaks with Ponce. Galdós moves in the same direction in the other two suppressions; in both, Abelarda's frankness is supplanted by hypocrisy. The first omits the scene in which Abelarda confronts Víctor with the letters from his protectress. In Alpha, Abelarda is unable to keep to herself

her discovery of the letters and her feelings toward Víctor; she chooses to bring all out into the open. In Beta, she has the same compulsion to verbalize her feelings, but instead of going to Víctor she confesses to a priest (B:345). The third suppressed passage, had it been retained in Beta, would also have emphasized Abelarda's hypocrisy, but at the same time would have weakened the structure of Beta by making her future very uncertain. Galdós had noted in Alpha on A:131: "Abelarda resuelve meterse en un convento, para lo cual va a ver unas amigas que son ricas y muy beatonas." In Beta, Abelarda accepts marriage with Ponce as worked out by the latter and Pura. The action of Abelarda in Beta is just as hypocritical as in Alpha, and also serves the purpose of bringing together several plot lines which remained unresolved in Alpha. As Villaamil states in Beta in one of his monologues during the last afternoon of his life, the marriage between Abelarda and Ponce will at least insure the economic survival of *las Miau*. The effect of each of the changes concerning Abelarda is to make her appear as a hypocrite in Beta. This tends to lessen any sympathy Galdós might have built up for the innocent, duped Abelarda of the Alpha version. Also, the switch in marriage plans removes any doubt about the path that the Villaamil ladies will take after Villaamil's death.

The additions and expansions of Alpha which affect plot in the phase of exposition of Beta (Part 1, B:1-197) are conversations between Paca and Mendizábal (B:28-29), the visits of Pantoja and Guillén to the Villaamils (B:121), a scene in which Canelo visits the Villaamils (B:107), a fight between Luisito and Posturitas (B:134-135), two conversations between Villaamil and Mendizábal concerning politics (B:147, 196-196-4), between Pura and Víctor (B:154, 190), between Abelarda and Víctor (B:163-166), and Víctor's thoughts as he falls asleep (B:177-2). Not all these changes are incorporated in Beta in the same manner; some were included directly as Galdós composed the exposition, and others were added by means of interpolations as Galdós was writing other parts of Beta.

In the phases of complication and conclusion of Beta (Parts 2 and 3, respectively) the rate of expansion and addition is considerably higher than in the exposition, Beta (Part 1), where Galdós closely followed the full-fledged portion of Alpha. The complication (Beta, Part 2), although retaining the general trajectories of the personages as contained in the outline portion of Alpha, expands the roles of each of the major characters and develops the roles of the minor characters introduced in the exposition, Beta (Part 1).

In the complication phase of Beta (Part 2), Villaamil's fortunes show a rise and fall, as opposed to their steady decline in Alpha. In Beta, his hopes are lifted alternately by Pantoja and De la Caña. The former mentions more than once that new slates of appointees to fill vacancies are to be announced; the latter, De la Caña, introduces Villaamil to a deputy who promises help. In Alpha, although Villaamil reads in the newspaper of new appointments and even writes letters to a deputy he knows, there is no indication that the deputy intends to help Villaamil. Víctor in Beta takes an active part in Villaamil's job-hunting: he offers to see the head of personnel and even speaks with the deputy who has told Villaamil he would read Villaamil's treatises on Spain's financial problems—treatises which are not mentioned in Alpha. Galdós as narrator does not disclose whether Víctor sincerely tries to help Villaamil, but Pantoja does inform Villaamil that Víctor has betrayed Villaamil by telling the deputy that Villaamil was unfit to hold any position. Villaamil's visits to the ministry are related in great detail in Beta; in Alpha, however, they were treated summarily; Guillén's pranks and caricatures are completely new in Beta, as are the conversations between Espinosa and Villaamil.

In Beta, Víctor's role is expanded nearly as much as Villaamil's, and most of the textual additions dealing with him involve his relationships with Abelarda. His conversations with her commence the evening he arrives and continues until he leaves the Villaamil home at the end of the novel. Not only are there more talks, but the language he uses is characterized by Galdós as made up of romantic clichés. In contrast to the verbal seduction of Abelarda in Alpha, in Beta Víctor succeeds in embracing and kissing her. Already mentioned are Víctor's stated attempts to help and then to thwart Villaamil's efforts to be reappointed. Another plot addition to Beta is Víctor's decision to take Luisito from the Villaamils and deliver him to his sister and brother-in-law, Quintina and Ildefonso Cabrera, not out of love for Luisito but as a sort of repayment of a debt incurred through Víctor's illegal manipulation of an estate left jointly to Víctor and Quintina. As in Alpha, Víctor is reappointed and promoted, but the influences which gain him the appointment are changed: in Alpha, the political bosses are responsible; in Beta, "las faldas," referring to Víctor's wealthy, titled mistress, are responsible.

Abelarda's trajectory differs in Beta in that she decides to marry Ponce and not to enter a convent. Her attack upon Luisito is retained in Beta, and a preliminary attempt is added. Milagros ("Modesta" in

Alpha) remains in the background in Beta as she did in Alpha, except during conversations about the opera and preparation of meals.

Luisito (in Alpha, Pepín) becomes involved in many more incidents in Beta than in Alpha. In addition to a fistfight with his tormentor, Posturitas, other events which are presented by Galdós for the first time in Beta are Luisito's occasional talks with Quintina about religious objects and school, his tours through the Montserrat Church with his friend Murillo, son of the sexton, and other conversations with his father and members of the Villaamil family. During chapters xvi-xxii of Beta, Luisito is sick and does not go to school. He is visited by Quintina, who gives him religious objects with which to play. Víctor also gives him a stamp album; Luisito treats the religious objects as he does his stamps and album—to him they are toys. When Luisito recovers, he learns that Posturitas is gravely ill. Soon after a visit by Luisito and his classmates to the home of Posturitas, Pura tells Luisito that Posturitas has died. Luisito and several of his friends join the funeral procession. Influenced by the many religious icons he has seen, especially during his visits to the Montserrat Church with Silvestre Murillo, Luisito decides to become a priest. In Alpha, Galdós implies that the reason Luisito decides to become a priest is in the hope that "God" will reappoint Villaamil to a position; in Beta, however, Galdós makes it clear that Luisito is attracted to the Church for aesthetic more than religious or practical reasons.

In the conclusion of Beta (Part 3, B:523-704), Galdós depends more upon a new three-page outline than upon Alpha as a guide in composition. Almost every event of this last part of Beta is new and was not contained in Alpha. Everything which deals with the various meanings of the four letters of the title, *M-I-A-U*, is added in Beta; in Alpha, the only significance of *Miau* is related to the catlike features of the female Villaamils and the taunts of Pepín's classmates. Although mentioned in Alpha, Abelarda's attack upon Luisito in Beta is developed in detail. In Beta, as Luisito and Villaamil are going to Quintina's house, Luisito reveals to his grandfather that he has spoken with "God." In this vision, Luisito was told that Villaamil would not be reappointed and that happiness would not be attained on earth. In Alpha, however, Galdós states only that Pepín tells Villaamil he has seen "God" (A:132). The last three chapters of Beta, in which Villaamil wanders about Madrid before committing suicide, are completely new and are not alluded to either in Alpha or in any Beta outline.

To sum up the differences in plot between Alpha and Beta, although

Galdós retains the general plot lines of Alpha in Beta, he greatly expands the part which corresponds to the outline portion of Alpha. The similarity between Alpha and Beta is strongest in the exposition (Beta, Part 1), where Galdós closely followed the full-fledged portion of Alpha to A:111. In the complication (Beta, Part 2), Galdós expands and adds incidents, but still uses the outline part of Alpha as a guide. In the conclusion (Beta, Part 3), the proportion of new material is the highest of the three parts of Beta in comparison to Alpha as Galdós follows a new outline for the last third of the novel.

STRUCTURAL DIFFERENCES

Three aspects of structure of Beta based upon time, space, and focus of characters will be discussed. There is clear evidence that Galdós refined his handling of each of those aspects in the composition of Beta.

TIME

Although Galdós retains in Beta all the time references of Alpha, there are new features in Beta, particularly in the exposition, in the expanded pages based upon the outline portion of Alpha (A:111-132). In Alpha, Galdós structured only the full-fledged portion (to A:111) temporarily. After that point the reference became vague and merely revealed that an indeterminate amount of time had passed. In Beta, however, Galdós encloses the entire novel within definite temporal limits; the novel begins in February, 1878, and ends in the first few days of April of the same year. In addition, he not only gives the exposition (Part 1) a firm temporal frame, but does the same for the conclusion (Part 3). In the phase of complication (Part 2), after a flashback of two chapters (chaps. xiii-xiv) in which Galdós supplies background information about the Villaamil and Cabrera families, he is less preoccupied with precise time in that he generally does not trace the passage of over-all time in this part of the novel. Instead, he occasionally indicates that some time has passed; for example, on B:216, "En los días subsiguientes ..." and on B:465: "Una tarde ..."⁴

The temporal limits of Beta are established principally through two remarks:

... el mes anterior (enero del 78) ... (B:78-2)

Tu mamá te habría dicho que hemos fijado el tres de mayo, día de la Cruz [for the wedding]. ¡Qué largo me está pareciendo el tiempo y con qué lentitud corren noches y días! (B:618)

⁴ Other examples are on B:268, 271, 294, 342-7.

From the foregoing it is evident that the beginning of the novel is in February, 1878, and that the ending is before May 3, 1878, the day set for Abelarda's marriage to Ponce, an event which does not occur within the novel.

Some exceptions to the lack of temporal exactness in the complication occur on B:486-490, where Galdós traces time hour by hour as Abelarda anxiously awaits Víctor's return. From the time the *tertulia* ends at midnight until Víctor arrives after nine o'clock the following morning, Galdós ticks off the hours:

A las doce ... la una, la una y media ... entre dos y tres ... eran ya las tres y media ... (B:486)

... eran ya las cuatro ... las cinco ... (B:487)

... las seis ... llegó el día ... las ocho ... más de las nueve ... (B:489)

In this instance, however, the tracing of the passage of time serves primarily to intensify the particular scene rather than to relate its parts or to relate the scene as a whole to what precedes and succeeds it. Time emphasizes Abelarda's anxiety.⁵ Galdós achieves an ironic note by showing that for both Ponce and Abelarda, soon to be married, time passes slowly for different reasons: for Ponce because he impatiently awaits the day he and Abelarda marry, and for Abelarda because she awaits the arrival of Víctor.

In the conclusion, except for chapter xxxviii (B:588-608), which is partially a flashback of events spread over a few days' time, Galdós again gives a firm temporal framework to the novel as he did in the exposition. Between chapters xli and xliv, Galdós traces each move of Villaamil during the last two days of his life until he commits suicide. In this portion of Beta, Galdós supplies a temporal axis around which he places Villaamil's irrational acts.

In sum, although Galdós sets outer temporal limits of the Beta version, only the exposition and the conclusion are given a particularly firm temporal structure, except for one portion in the phase of complication in which the passage of time is traced hour by hour. In Alpha, in contrast, limits of the novel were not fixed, and only the full-fledged portion was temporally structured.

SPACE

In Alpha, after A:111, Galdós rarely specifies the exact scene of the action, although most of the events do unfold within the Villaamil

⁵ Galdós utilizes this technique similarly in *Tormento* (OC, IV, 1550-1558). As Amaparo prepares an attempt to commit suicide, the hours, and sometimes even the minutes, are cited one by one.

household. The most important omission of location concerns the site of Villaamil's suicide; it is designated only as "el sitio fatal" (A:132). In Beta, however, Galdós not only retains the precise locations mentioned in the outline portion of Alpha but also specifies location throughout the remainder of Beta. In the complication and conclusion, there are long passages during which the action unfolds in one particular place, although the number of such places is greater than in Alpha. Whereas in the outline portion of Alpha most of the action occurs in the Villaamil household, in the complication and conclusion parts of Beta, which correspond approximately to the outline portion of Alpha, the site of the action shifts from the Villaamil household to Luisito's school, to the ministry, the Church, Posturitas' house, and the streets of Madrid, but the focal point remains the Villaamil home.

In the exposition of Beta, the action unfolds in the Villaamil house, except for Luisito's trip home from school in the opening chapter, his trip to Cucúrbitas' house to deliver the message of his grandfather, the unfortunate cigar-band episode in school, and his visit to the Conde-duque park. Only Luisito's movements are followed outside the house during the exposition. Beginning with chapter x and until chapter xx, ten chapters later, an interval which bridges the exposition and complication phases, the action remains within the Villaamil apartment building. Then, although the house is still the focal point, Galdós moves his characters freely to and from church, school, Posturitas' home, ministry, and parliament, always specifying location. In the next nine chapters (xxxiii-xli), the action is limited to two places: the ministry (xxxiii-xxxvii) and the Villaamil house (xxxviii-xli). In the last three chapters of the conclusion, although Villaamil wanders through much of the southeastern sector of Madrid, his exact route is traced by Galdós.

The spatial disposition of the chapters of Beta is given below:

Part 1. Exposition: i-xii, Villaamil house, except for Luisito's trips.

Part 2. Complication: xv-xx, Villaamil house; xxi-xxxii, Villaamil house is focal point, but action occurs in several other locations.

Part 3. Climax: xxxiii-xxxvii, Ministry. Conclusion: xxxviii-xli, Villaamil house; xlii-xliv, southeastern sector of Madrid.

The spatial dimension of structure, then, is somewhat analogous to the temporal disposition in that each is clearly defined and limited in the exposition and conclusion, and in the phase of complication there is less adherence to the pattern established in the exposition and conclusion.

FOCUS UPON CHARACTERS

The study of Alpha revealed two patterns of focus upon characters: in the full-fledged portion of Alpha to A:111, alternating between Pepín and Villaamil, and occasionally shifting to Pura, Abelarda, Modesta, or other visitors; in the outline portion of Alpha (A:111-132), upon Víctor or Villaamil, but with little organic or structural relation between the two. In Beta, Galdós follows the pattern of the full-fledged portion of Alpha in the exposition phase of Beta; he modifies that of the outline portion of Alpha in Beta by establishing connections between the trajectories of Víctor and Villaamil and by structuring the conclusion solely about Villaamil.

In the exposition of Beta (to B:197), as in the full-fledged portion of Alpha, there is no fixed center in terms of focus upon characters; Galdós treats Luisito and Villaamil more than any other characters, but in many passages of the exposition the artistically dominant characters are Pura, Abelarda, Paca, or Mendizábal. In Beta, moreover, through the interpolation of chapters xiii-xiv, which contain background information about the Villaamil and Cabrera families, Galdós further stretches an already prolix opening.

In the phase of complication, as in Alpha, Galdós unfolds Beta around two parallel axes, the trajectories of Víctor and Villaamil, but, whereas in Alpha there was little structural or organic connection between the two, in Beta Galdós establishes a firm relationship. This is accomplished, for the most part, through the role of Quintina, Víctor's involvement in Villaamil's efforts to be reappointed, and Víctor's amour with Abelarda. Víctor and Villaamil confront each other more frequently in Beta than in Alpha, although in both versions their meetings are usually brief, since Víctor and Villaamil are politically, morally, and religiously antagonistic.

Quintina's role in the structure of the novel provides a link between Víctor and Villaamil. Not only is she mentioned by Pura when Víctor first arrives at the Villaamil home (B:154, "¿Por qué no te vas a casa de tu hermana Quintina?"), but all of chapter xiv is devoted to background information about Quintina and her husband. Galdós states in this chapter and repeats several times thereafter that Quintina has long wanted to raise Luisito herself. Since this action remains a possibility up until the moment Víctor finally decides to take his son from the Villaamils, every action of Luisito in Beta has as its background,

more or less clearly defined, one line which points to Víctor and Quintina, and another toward Villaamil and Pura.

Another way in which Galdós intensifies the relation between Víctor and Villaamil is the development of Víctor's actions concerning Villaamil's attempts to be reappointed. In Alpha there is no indication that Víctor influences Villaamil's opportunities. In Beta, however, he first states that it is Villaamil who should be appointed before he himself is placed. Next he offers to help Villaamil and, when he is appointed, he tells Abelarda he will give Villaamil a temporary job in his office until a better position becomes available. Villaamil later learns from Pantoja that Víctor had spoken unfavorably about Villaamil to the deputy who was, supposedly, going to recommend him for appointment. These events, appearing at regularly spaced intervals in the complication phase of Beta, serve to emphasize Víctor's part in Villaamil's destiny.

Galdós bridges the trajectories of Víctor and Villaamil also through Víctor's affair with Abelarda. Although, in both Alpha and Beta, Abelarda becomes infatuated with Víctor, in the former her true feelings toward Víctor are not discovered by other members of the family. In Beta her love for Víctor causes her to defend or to explain his behavior to her parents and to her aunt. It also precipitates her attack on Luisito after an earlier attempt was thwarted by the arrival of Víctor. Soon after this attack, Villaamil suspects the truth, and when this suspicion develops into certainty, it is one of several discoveries which push him toward suicide. The way in which Abelarda tries to deceive her family and her relation to Víctor are the keys to her part in the structure of Beta.

The tabulation below shows how Beta progresses in terms of focus upon characters. Almost every chapter in the complication phase of Beta has Villaamil or Víctor, or both, as its center:

Villaamil: xxi-xxii	Víctor: xvi	Both: xv
xxvi	xix-xx	xvii
xxviii-xxix	xxvii	xxiii-xxiv
xxxiii-xxxviii	xxxii	xxx-xxxi

The only chapters in this phase of Beta which do not have Villaamil or Víctor or both as the principal characters are xviii and xxv; the former is almost completely about Abelarda, and the latter about Abelarda and Luisito.

The climax and conclusion of Beta concentrate on Villaamil; other characters appear, but Villaamil is clearly the artistic center.

Thus Galdós improved the structure of Alpha in Beta in each of the

three aspects discussed. The outer temporal limits of the novel, not given in Alpha, are February and April, 1878. While Galdós gives a particularly firm temporal structure to the exposition and conclusion of Beta, he makes precise, consecutive temporal references in only one part of the complication: the scene in which Abelarda anxiously awaits Víctor's arrival. The Alpha version revealed a firm temporal structure only in the full-fledged portion. The spatial organization of Beta is clearly defined in the exposition and conclusion phases, but in the complication the action is dispersed in many more places. However, the exact locale is always given. In Alpha, specific location was always given only in the full-fledged portion, and only occasionally in the outline portion. The pattern of focus upon characters remained the same in Beta with two modifications: first, the twin axes formed by the trajectories of Víctor and Villaamil which form the complication phase of Beta were linked in several ways, and second, the conclusion was centered about Villaamil. The only addition to Beta which tended to slow down the momentum of the novel was the addition of background information in chapters xiii-xiv, during which all forward motion is halted.

THEMATIC DIFFERENCES

The most important change in Beta is the difference in theme brought about principally through the development of irony. While the main theme of Alpha was the problem of reward and punishment on earth, in Beta it is Galdós' comment on life to the effect that one should have sufficient faith in mankind and in one's self to preclude despair, and that self-interest should always be tempered by a consideration of its effects upon others. The political and the religious sub-themes of Alpha are also present in Beta. The political theme is given a new dimension in Beta by the development of a symbolic level in the roles of Luisito and Quintina. The social theme in Beta supports the main theme by showing the consequences of social intercourse based upon a desire to impress others or upon a total disregard for the feelings and lives of other persons.

The difference in theme between the first and the second version is conveyed mainly by the difference in attitude of the author toward his characters. Since Villaamil is generally treated in a serious, sympathetic way in Alpha, particularly in the outline portion, his suicide has different implications with regard to theme than in Beta, where suicide derives from weakness and not from strength. In Alpha, Villaamil's greatest weakness seems to be a reluctance to stand up to his wife. Signs

of strength, however, are his honesty, his concern for Pepín, and his persistence in attempting to regain a position for which he is qualified. His failure to be reappointed does not stem from inadequacy or lack of merit but rather from some dark power which irrationally controls his destiny. Political morality is at such a low level that it is possible for a scoundrel like Víctor to be promoted through the influence of political bosses.

In Beta, however, Galdós so modifies his attitude toward Villaamil, other characters, and events that an ironic interpretation becomes logical and is also supported by external evidence. The general outlook of the novel coincides in many ways with Galdós' opinions expressed in other novels and in newspaper articles, particularly in those written for *La Prensa*. In Beta, Villaamil's suicide is the result of his own pessimistic view of life, which eventually becomes his real *Weltanschauung*. His extreme concern for himself prevents him from realizing that life is not worthless because of a failure to get a government job or because his former associates fail to recognize as good a plan which Villaamil believes to be the solution to Spain's financial problems. In short, Villaamil is guilty of despair. The final outcome, suicide, viewed ironically, makes it clear that Villaamil's choice was not the right one.

One of the important critics of Galdós, Joaquín Casaldüero, states that "tres temas se entrelazan constantemente: la dualidad del mundo, el teatro y la realidad, lo sensible y lo suprasensible."⁶ Later he adds that "la relación de los dos mundos se agranda al confrontar Galdós la mera apariencia espectacular con la realidad dramática, y obtiene de este contraste un efecto cómico que nos muestra su actitud irónica, es decir comprensiva, ante la vida." Granting that the themes cited by Casaldüero do exist and that the juxtaposition of extremes is one of the keys to Galdós' irony, I do not believe that the main theme of *Miau* is as far-reaching as those quoted.

Ricardo Gullón prefers a more Kafkaesque interpretation of the novel: he sees Villaamil as the victim of an uncomprehending, insensitive world. The world is absurd; since Villaamil cannot find his place in it, his only alternative is suicide.⁷ I suggest that in Beta much of the absurdity Villaamil encounters in the world is of his own making; all ways are not closed. This is illustrated by the success of other characters who are not much more deserving than Villaamil but whose attitudes are positive (Víctor, Pantoja) or optimistic (Ruiz). Gullón's

⁶ Casaldüero, *Vida y obra de Galdós* (Madrid, 1951), pp. 113-114.

⁷ Gullón, *Miau* (Madrid, 1957), pp. 284-288.

view is more appropriate to the Alpha version than to the Beta version of *Miau*.

Sherman Eoff, whose view I share in part, characterizes the theme of *Miau* as "indirectly . . . a demonstration of the evils of a government system that fosters irresponsibility and a lack of versatility in the individual."⁸ Eoff adds that "a similar lack of stamina to earn one's reward appears in *Lo prohibido*, and again in *Miau* and *Tristana*, in combination with the effects of a social system which encourages a rationalization of weakness and a tendency to drift with the current of mediocrity."⁹ The themes of *Miau*, according to Eoff, involve both individual traits and a general system.

My only disagreement with Eoff is in regard to emphasis; the accent seems to me to be on the individual more than on the system. Each of the characters, almost all of whom are presented in an unfavorable light, including the protagonist, Villaamil, is so concerned with himself that he consciously or unconsciously disregards the effects of such an attitude upon others. It is the individual, and not the system, that is responsible, in spite of the fact that Galdós never praises bureaucracy and its changing composition reflecting political shifts. If the system fosters mediocrity in Villaamil and others like him, it also tolerates the driving ambition of a Víctor and the narrow-mindedness of a devoted civil servant like Pantoja. Villaamil is so weak that his pessimism, which, he believes, conceals his lack of self-confidence, eventually prevents him from discerning a way out of his difficulties. His fatalistic attitude so narrows the possibilities that suicide seems to be his only solution. Galdós, I think, presents evil as a circumstance of existence to be recognized and fought by the individual. There is no panacea, whether embodied in an income tax or in a hypocritical identification with any system—political, religious, or social. The positive theme deduced from the many negative elements in the novel is that one should have sufficient faith in mankind and in one's self to preclude despair, that self-interest should always be tempered by a consideration of its consequences upon others.

This main theme is bolstered by political, religious, and social sub-themes. The political theme is contained for the most part in three plot elements: Villaamil's and Víctor's political careers; the events involving Villaamil's acquaintances in the Ministry; and Luisito's role interpreted symbolically.

⁸ Eoff, *The Novels of Pérez Galdós*, pp. 29–30.

⁹ Eoff, p. 117.

Villaamil is a *moderado* whose career is marked by brief periods of unemployment or *cesantía*. The pattern of his periods of employment and release reveals that his political beliefs have influenced his appointments and that he has not altered his views since his youth. His outstanding attribute is honesty—at least he is frequently referred to as *el honrado*. However, he seems to lack both the intelligence and aggressiveness to rise very high in the government. He spent much of his time drawing up a plan to cure Spain's financial problems, which, although in Beta is not openly ridiculed by Galdós, seems to be an oversimplified solution to a complex problem based upon a naïve trust in the taxpayers' sense of duty. Villaamil's real difficulty arises when he becomes so intent upon being reappointed to the two months' service which would qualify him for a pension that he is unable to seek another means of making a living. His near monomania stems from the idea that he has a right to work in order to get a pension and then to live in blissful retirement. This assumed right, I think, is a manifestation of excessive self-concern, as is his eventual suicide. Galdós implies that society does not owe as much to the individual as does the individual to society.

Víctor, whose career forms another part of the political theme, is almost a perfect foil to Villaamil. Having owed his start in politics to the influence of a provincial *cacique* (B:199), Víctor, led by his desire to raise himself to the upper class or at least to associate freely with them, uses every stratagem, legal or illegal, to achieve his objective (B:183). Service, in his opinion, implies reward, which if not offered by the State is to be taken. This basically anarchistic view does not prevent him from achieving a degree of financial success, but, as Galdós illustrates extensively, at the expense of morality. Nonetheless, Víctor's promotions negate the thesis that *Miau* is about a mysterious force which controls the destiny of man. There is no such fatalistic notion in Víctor's case, only influence and aggressive, deceitful behavior.

Another element of the political theme is found in Villaamil's acquaintances in the Ministry, especially Pantoja and Guillén. Pantoja's success in retaining his position through the switches in political regimes is his reward for dedication to *la Hacienda*. In contrast to Víctor's reward, Pantoja's seems to be merited. However, Pantoja represents as much an extreme in morality and self-righteousness as does Víctor the other extreme, and Galdós makes explicit the disadvantages of such an attitude. As an example of extreme dedication to the State at the expense of the individual, Pantoja constitutes another foil to Villaamil.

The thematic function of Guillén is to emphasize the absurdity of Villaamil's tax scheme, and to show the employees' attitude toward Villaamil.

Luisito's role in the novel can be interpreted symbolically. In Alpha, Luisito (Pepín) is not associated with the political theme. The new interpretation is made possible by a different opening paragraph in Beta, by background information in Beta not contained in Alpha, and by an expanded role for Quintina. In the very first paragraph of Beta, Galdós as narrator comments that the departure of the boys from school suggests the revolutionary activity of men "en edad menos dichosa," and thereby establishes a connection between general human conduct and Luisito's. Since Luisito was born in 1869, between the time of the convocation of the *Cortes* and the promulgation of the Constitution of 1869, Luisito and Spanish liberalism have a common gestation period. Although Luisito's view of things is repeatedly characterized as that of a child, his view is slowly maturing into an adult's, the latter hardly preferable to the former—at least not preferable to the views of the adults who are closely associated with Luisito. Luisito, like Villaamil and Víctor, is somewhat egotistical, but his is a natural self-centeredness typical of children. For, if Luisito thinks of himself, he also worries about his grandfather, asks "God" to arrange his reappointment, studies with unusual zeal so that "God" will intervene on Villaamil's behalf, and even shares a sweetbread with Canelo, the dog who accompanies him on his walks. Luisito, frail and weak from birth, becomes ill midway in Beta and never fully regains his health, much as the Spanish liberal spirit became weakened in the period after the Revolution of 1868. It is only through childish naïveté and admiration for religious objects that Luisito decides to become a priest—a fault that is criticized by Galdós in other novels, especially in *Doña Perfecta*. But since Luisito eventually leaves the Villaamils to live with Quintina, who has a skeptical attitude toward religious externals, partly because of her activity in the business of selling smuggled religious objects, there is the possibility if not the probability, that Luisito would eventually change his mind. My interpretation of Luisito's life so far as it is revealed in Beta is the following. Luisito, representing the possibilities for a new Spain born of the Revolution of 1868, never is quite strong enough to make his own way. This failure is partly the result of ills which were passed on to him from previous generations and partly because of a lack of maturity. His attraction to religious trappings and his decision to enter the priesthood can be interpreted as the weakening of Spanish liberalism under the influence of the Church.

His departure from the home of the Villaamils to the home of Quintina and Cabrera, economically sound, middle-class Spaniards, easily the most favorably portrayed characters in the novel, implies that Galdós sees hope for the future of Spain in that active, hard-working, and not overly religious middle class and not in the group represented by the Villaamils and Víctor.

As in Alpha, the religious theme in Beta is characterized by concern for personal gain or satisfaction in the characters' relations with God. Not one, with the possible exception of Quintina, is truly religious in the Christian sense of loving God because God in Himself deserves love and worship. Even Luisito in his imaginary talks with "God" is as distant from religious sentiment as is Villaamil. Luisito is drawn to the religious vocation by the externals of Catholicism, its icons and not its ideas or beliefs. Luisito's conversations with "God," as in Alpha, contain echoes of earlier, "actual" talks and reveal Luisito's sincere interest in his grandfather's welfare as well as a desire for revenge upon Posturitas. Villaamil, on the contrary, turns to God only in periods of stress; early in Beta, as in Alpha, he wonders why he is made to suffer such misfortunes and, toward the end of Beta, he temporarily turns toward God, even makes frequent visits to the Church, but eventually rejects everything and everyone and commits suicide. Pura is unchanged from the first version; she mechanically invokes the mercy of God and seems to have unbounded confidence that God will help her and her family. Her piety does not go beyond this point. Although Abelarda practices Catholicism to the extent of receiving the sacraments (penance and communion), Galdós never intimates that she does so sincerely. The contrary is implied from her repeated violation of the place of the church during her trysts with Víctor. Like Abelarda, Víctor is unchanged in Beta in his beliefs; he remains an atheist.

Thus none of the characters whose religious leanings are disclosed by Galdós is truly religious. The most favorable treatment is accorded Luisito, and this is probably only because he is a child and incapable of objectively examining his situation. The others, primarily Villaamil, and Pura and Abelarda to a lesser degree, concern themselves with God only when it serves their own interests. Again, the self-interest aspect of the main theme is supported.

In Beta the social theme is more fully developed than in Alpha. The basis of the social relationships of all the Villaamils except Luisito and Villaamil is what Galdós and Gullón term *el suponer*, or the attempt to have others believe one is living better than one's means actually

permit. The consequences of such an attitude bear directly upon the main theme in Beta, whereas in Alpha the relationship was not clearly established. Pura accepts Víctor's money not only because she needs it to provide her family with food but also because she cannot wait to entertain her friends at the almost daily *tertulias*. The moral implication is that Pura places her own interests above the welfare of her family when she squanders a large part of the money on refreshments for friends. Moreover, her decision to allow Víctor to remain in the house is the first step in a succession of disastrous events. Milagros, as in Alpha, is almost a neutral figure; in return for household services, she is supported by Pura and Villaamil. Her participation in the family and social activity is limited almost entirely to comments upon the opera. An exemplum of self-contentment, she is about as useful as the sleeping cat to which she is compared and does as little as possible. In this respect she is the opposite of Quintina. In Beta, Abelarda slowly approaches dementia, a process which seems to be accelerated by Víctor's increasing neglect. Since her attacks upon Luisito are best explained by a congenital physical disease,¹⁰ they fall outside the moral issue. She considers her marriage to Ponce, although not consummated within the novel, as a business matter. Certainly that kind of union is not the ideal upon which to build Spanish society. Víctor, of course, is the clearest example of egoistic social behavior. He longs for money, beautiful women, and association with the upper classes. His flirtation with Abelarda is only to satisfy his vanity, and his apparent concern for Luisito is actually an excuse to hand his son over to Cabrera and Quintina in order to settle debts arising out of Víctor's manipulation of an estate.

In each instance, the root of the trouble is in the failure of the character to think beyond his own needs, and in this way the social theme supports the main theme of Beta.

The difference in theme between Alpha and Beta is primarily the result of the ironic tone added by Galdós to the latter. In Alpha, the main theme was the problem of reward and punishment on earth; in Beta it is Galdós' comment that one should have sufficient faith in mankind and in one's self to preclude despair, which is the result of extreme self-concern. The sub-themes of Beta—political, religious, and social—support the principal theme by concrete examples of the de-

¹⁰ B:511 explains her behavior: "Esta hostilidad hacia la pobre criatura era semejante a la que se inició la víspera en el corazón de Abelarda contra su propio padre, hostilidad contraria a la naturaleza, fruta, sin duda, de una de esas auras epileptiformes que subvierten los sentimientos primarios en el alma de la mujer."

generative consequences of excessive self-interest. In Alpha the political theme was so developed that there was no firm indication that Villaamil did not deserve reappointment; in Beta, however, Galdós makes it clear that Villaamil chooses not to seek other ways of earning a living and that Villaamil is less deserving of reappointment than he appears to be in Alpha. The religious theme is almost unchanged in Beta. In Beta the social theme is considerably more developed than in Alpha; all the characters, with the exception of Luisito, repeatedly act according to their own selfish interests in both their private and public relationships. Although the theme of Beta is essentially negative, the converse is implied by Galdós. Galdós decries hypocrisy and extreme selfishness and hopes for private and public charity in the Christian sense. Viewed in this way, *Miau* can be considered as an early announcement of the theme of charity—the opposite of self-interest—which is presented affirmatively in *Nazarín* (1895), *Halma* (1895), and *Misericordia* (1897).

SUMMARY

In Beta, although Galdós retains the general plot lines of Alpha, there is a great expansion in that portion of Beta which corresponds to the outline portion of Alpha. The fewest additions to and expansion of Alpha material are in the exposition phase of Beta (to B:197). In this portion of Beta the principal additions are to conversations between Paca and Mendizábal, Víctor and Villaamil, and Víctor and Abelarda. In the complication phase of Beta, Galdós adds several incidents which involve Abelarda and Víctor, Luisito and his classmates, and Villaamil and his office acquaintances, as well as a trip by the Villaamil family to the opera. The last three chapters in Beta are new in almost every detail except the act of suicide itself.

Galdós gives a firmer structure to Beta. Not only does he retain in Beta almost all the temporal and spatial references of Alpha but inserts many others throughout the novel. Unlike Alpha, the conclusion of Beta is given a strong temporal and spatial framework. Galdós traces Villaamil's movements during his last afternoon of existence. Moreover, in Beta, Galdós temporally circumscribes the action: the events occur between February and April of 1878. In the exposition of both Alpha and Beta, Galdós focuses upon Luisito or Villaamil, but does not limit himself to these personages; Paca, Mendizábal, Abelarda, and Víctor also dominate several scenes. After an interruption in the forward movement of Beta by two chapters (xii–xiv) of background informa-

tion about the Villaamil and Cabrera families, Galdós unfolds the phase of complication around the two axes formed by the trajectories of Víctor and Villaamil, as he did in Alpha. In Beta, however, Galdós so relates the two trajectories that each seems to depend upon the other; in Alpha they exist almost independent of one another. In the conclusion of Beta, Galdós limits his attention almost exclusively to Villaamil. In Alpha the main theme is the problem of reward and punishment on earth; in Beta it is Galdós' comment that one should have sufficient faith in mankind and in one's self to preclude despair, which is the result of extreme selfishness. The change in theme is attributable to the ironic tone developed in Beta. The religious theme of Alpha is carried over into Beta almost without change. No main character whose religious attitudes are disclosed by Galdós is truly religious in the Christian sense. The political theme of Alpha is modified in Beta in that Villaamil does not appear to be especially deserving of reappointment. Although the political system does not reward Villaamil, it does reward Pantoja, Espinosa, Guillén, and even Víctor. In Beta, Villaamil's unemployment stems more from his own capabilities and attitudes rather than from any inherent deficiency in the system. The social theme of Beta is more developed in Beta than in Alpha. The Villaamils desire to appear what they are not; they constantly try to impress their friends with lavish *tertulias* and use people for their own ends. Pura accepts Víctor's money, and Villaamil flatters Mendizábal and Pantoja in order to postpone paying the rent or to obtain Pantoja's influence in reappointment. Víctor is more extreme than either Pura or Villaamil in his social aims; he wants to associate with the upper class. Both the Villaamils and Víctor lack humility in their social relationships and seek to raise their status through fraudulent behavior. In both the basic cause is excessive concern for self.

WAYS OF ACHIEVING THE CHANGES BETWEEN ALPHA AND BETA

As we have seen, there are major changes between the Alpha and Beta versions of *Miau* in plot, structure, and theme. The plot was amplified through the addition of characters to Beta as well as expansions in the roles of the main characters already present in Alpha. Although Galdós weakened the structure of the exposition phase of Beta by adding several more characters and two chapters of background information about the Villaamil and Cabrera families, he strengthened

the structure of the complication and conclusion phases by giving a firm temporal and spatial framework to Beta, as well as by unfolding the exposition around the parallel but interconnected axes formed by the trajectories of Víctor and Villaamil, and by limiting his attention almost exclusively to Villaamil in the conclusion. The main theme of Beta was modified by presenting Villaamil less favorably than in Alpha. In Alpha, Villaamil's sufferings did not seem to be warranted. His greatest weakness, uxoriousness, did not make the reader unsympathetic to him. In Beta, however, Villaamil is presented as one who habitually refuses to look beyond himself; this tendency becomes stronger until the moment he damns the universe and commits suicide. The change in attitude toward Villaamil is brought about through added commentary by Galdós as narrator, by the attitudes of the other characters toward him, through additional background data supplied by Galdós, and by further actions of Villaamil which reveal his hypocrisy. The general tone of Beta is ironic, and the interaction between theme and tone is difficult, if not impossible, to separate. In Alpha the tone in general is serious. The change of tone in Beta, the development of irony, was accomplished in many ways, and examples of irony are found in almost every incident, every commentary of Galdós. To establish the ironic attitude, Galdós used contrasting and parallel incidents, animal imagery, a limited point of view frequently, incorporated a leitmotiv based upon the four letters of *M-I-A-U*, added or developed characters, and appended a new ending. The development of the symbolic roles of Luisito and Quintina is the other principal difference between the versions. Galdós seems to have had Luisito's symbolic function in mind from the beginning of Beta, but Quintina's symbolic value is developed through a series of interpolations made after about two-thirds of the novel had been written. Although it is not practical to discuss every change which affects plot, structure, and theme, in this section the most important changes and how they were incorporated into Beta will be examined.

Plot

The general scheme of Galdós' changes concerning plot was presented in the discussion of the three parts of Beta. It remains to discuss Galdós' use of outline and notes as he composed Beta.

The first set of notes was written on the lower half of primitive B:274; the upper half of that page contains full-fledged text which was later recopied by Galdós on the final manuscript version of B:274. The notes apparently were jotted down by Galdós at the end of the day

while ideas were still fresh in mind. The notes consist of only four words: "entra Víctor," "ironía," "mortificarse." The scene which follows these notes makes up the end of chapter xviii and all of chapter xix (B:274-290), in which Víctor interrupts the conversation between Ponce and Abelarda and proceeds to hoodwink both of them by telling them he loves Abelarda. The notes, then, indicate not only that Galdós actually did use more than Alpha as a guide, but that, at least in this portion of the novel, he was not looking too far ahead as far as the plot was concerned. The notes correspond to little more than one chapter, fifteen manuscript pages, of final Beta text. Another important feature of these notes is that Galdós made a point of writing the word *ironía*. Irony is developed not only in the scene which corresponds to the notes—where Víctor treats Ponce and Abelarda ironically by saying one thing and meaning another—but throughout Beta.

The other outline (primitive B:523-525) is longer and more important to an understanding of Galdós' creative process. It reveals that Galdós constantly revised his plans concerning Beta even as he wrote the last few pages of that version. The point in the novel at which Galdós drafted this outline, which will be referred to as the Beta-conclusion outline, marks the beginning of the third and last part of Beta, and apparently was written after Galdós had made several series of important interpolations. The Beta-conclusion outline corresponds, with certain exceptions, to the last third of the novel. It is very similar to the outline portion of Alpha (A:111-132) in that it is not strictly in summary narrative form; but, whereas Alpha contained dialogue, the Beta (Part 3) outline contains monologues of Villaamil in addition to sketchy narrative, as, for example, on primitive B:525, the last page of the Beta-conclusion outline:

Por fin se lleva a Luis. Este no quiere ir. A Villaamil se le arranca el alma con los preparativos. La partida. Como que al ver a Luis dice no me mato, y cuando ve que se lo llevan, dice: me mato.

Para poder llevar a Luis, le engatusan, con un altar, casulla, cálices ... Villaamil desde su despacho le siente salir. Dolor inmenso ... La vida para él no tiene objeto.

Se ha hablado de la boda, que esté casada. Ponce mantendrá la familia. Acecha una ocasión en que está la puerta abierta, y se sale sin decir nada.

¡ Libre!

En la calle ... escena solo, hasta el suicidio.

Even in this outline Galdós focused upon Villaamil as he did in the fully developed text of Beta (Part 3). But Galdós did not adhere to the outline in every respect when he wrote the conclusion. In some ways he returned to the outline portion of Alpha, and in others he followed

neither Alpha nor the Beta-conclusion outline. Galdós departed from the Beta-conclusion outline and returned briefly to Alpha when, in the conclusion of Beta (Part 3), he has Villaamil accompany Luisito to Quintina's home. But he followed neither the Beta-conclusion outline nor Alpha when he wrote the final three chapters of Beta, where Villaamil meets several people in taverns and is even chased by Mendizábal before he finally commits suicide. The last three chapters of Beta apparently were written without reference to any notes or outlines. Galdós constantly modified the plot of *Miau* as he wrote it.

STRUCTURE AND THEME

The ways in which Galdós achieved the differences in structure and theme between Alpha and Beta will not be examined under a joint heading, since many of the changes made by Galdós in Beta affected structure and theme simultaneously. Moreover, many of the changes were centered on one or perhaps two characters and involve a series of interpolations; so it seems simpler to present those changes in terms of the characters through whom they were realized. Other changes which are of the same type yet involve several different characters are discussed separately under the category of change (name changes, imagery, etc.).

Galdós made some changes as he wrote Beta; others he inserted later. The amplification and extension of the temporal and spatial frameworks were realized by Galdós while he wrote Beta, and he did not subsequently modify them in the Beta text by interpolation or rewrite. These two aspects of structure seem to have been developed without much difficulty. In contrast, the relation between Víctor and Villaamil, which in Alpha was weak, especially in the outline portion of Alpha, was modified in Beta at various times and in different ways. The first change apparently was decided after Galdós finished Alpha and before he started Beta: the change in name of Villaamil's grandson from Pepín to Luisito.

NAME CHANGES AND FAMILY RELATIONSHIPS

Six characters appear in Beta under names different from those in Alpha, and one new family relationship is established. Galdós used these two devices in various ways to improve Beta's structure and to develop its ironic tone.

Below are listed the six characters whose names Galdós changed, some of them more than once; hence the second column contains the successive changes where they exist:

Alpha version	Beta version
(Villaamil's grandson) :	
Pepín	Luisito
(Pepín's friend) :	
Murillo	Paquito Ramos, Murillo
(Pepín's enemy) :	
Padillita	Murillo, Posturitas
(cigar-band collector) :	
Paquito Argüelles	Posturitas
(Pura's sister) :	
Modesta	Modesta, Milagros
(gave cigar to Villaamil) :	
Señor "X"	Sr. De Botín, Sr. De Pez

In Beta Galdós always refers to the *Pepín* and *Paquito Argüelles* of Alpha as *Luisito* and *Posturitas*. He at first retains the Alpha name *Modesta* in Beta, but later changes it to *Milagros*. The remaining three, Alpha *Murillo*, *Padillita*, and *Señor "X,"* undergo a double transformation in Beta. Moreover, Galdós merges two Alpha characters (*Padillita*, *Paquito Argüelles*) into one (*Posturitas*) in Beta.

The first change involves Villaamil's grandson. In Alpha he is most frequently referred to as *Pepito* or *Pepín*; in Beta he is always called *Luis*, *Luisito*, or *Luisín*. The effect of this change is to provide another structural link in Beta between Víctor and Villaamil. In Alpha the name *Pepín* or *Pepito* served no function except to distinguish the boy from the other characters. In Beta, however, the name *Luisito* (or *Luis* or *Luisín*) evokes the image of Luisa Cadalso Villaamil, Luisito's deceased mother. As in Alpha (A:100-101), it is implied in Beta (B:155-158) that Víctor was responsible for Luisa's early death—or at least Villaamil thought so. Thus every mention of the name *Luis* in Beta tends to suggest *Luisa* and thereby the bitterness between Villaamil and Víctor. This name change, then, is one means that Galdós utilized to maintain an association among Luisito, Víctor, and Ramón Villaamil.

The second name change involves *Modesta*, which Galdós retained in Beta until B:88 or soon thereafter. The point at which the change was made coincides with the expanded description of Pura's sister in B:91-97 (chap. vi) and seems to have been prompted by it. All other references to *Modesta* prior to this point are subsequently crossed out and replaced interlinearly by *Milagros*. Irony is implicit in both names, but *Milagros* adds religious connotations absent from *Modesta*. In Alpha this lady had no reason to be modest and, on the contrary, should have been more modest in her religious practice, since Galdós implied she was a *beatona* (A:124). In Beta this lack of modesty as well as her general uselessness is ironically emphasized by the name *Milagros*. Thus,

through this name change Galdós helped develop the ironic tone of Beta by adding one more level of significance to the name of a character.

The remaining four name changes are interrelated in several different ways. In Alpha there is no connection between Pepín's schoolmate, whose parents dubbed the female Villaamils *las Miau*, and the classmate who got Pepín into trouble over the cigar-bands; one was Padillita, and the other Paquito Argüelles. Moreover, these were the only two events in which Pepín's classmates were involved. In Beta, however, Galdós not only adds incidents (a fight between Luisito and Posturitas, Posturitas' illness and death, several tours by Luisito and Murillo through the Montserrat Church) but also establishes a relationship among them. This is accomplished almost entirely through a series of name changes which were made at about the time Galdós wrote B:137. The significant changes are the following:

1. *Murillo—Paquito Ramos—Murillo*: Luisito's friend (in Alpha, *Murillo*) in Beta is first named Paquito Ramos and then later in Beta is renamed Silvestre Murillo. Instead of being the son of a butcher, as in Alpha, he is made the son of the sexton of the Montserrat Church. Here the name change is not as important as the change in the father's occupation, for it is through Murillo that Luisito learns parts of the Mass in Latin and is able to examine many holy objects in the church.

2, a. *Padillita—Murillo—Posturitas*: The boy whose aunts nicknamed the Villaamil ladies *las Miau*—named Padillita in Alpha—is first named Murillo in Beta (B:5) and then is renamed Posturitas on B:137. This change unites two characters of Alpha (Padillita and Paquito Argüelles) in one in Beta (Posturitas).

2, b. *Paquito Argüelles—Posturitas*: The boy who in Alpha allowed Pepín to play with the cigar-bands was Paquito Argüelles. In Beta the scene is the same, but Posturitas, not Paquito Argüelles, is the one involved, the same Posturitas whose family called the Villaamils *las Miau*. Galdós added that Posturitas "había recibido este apodo por la facilidad ratonil de sus movimientos, por la gracia con que remedaba las actitudes y los gestos de los *clowns* y los dislocados del Circo. Estaba constantemente haciendo garatusas, sacando la lengua, y volviéndose del revés los párpados" (B:130-131). Not only does Galdós strengthen the novel structurally by making Posturitas the source of both of Luisito's troubles with his classmates in Beta, but also, through the added descriptive detail about Posturitas, contributes to the ironic tone of Beta. Now, the rat chases the cat.

3. *Señor "X"—Sr. De Botín—Sr. De Pez*: The change in the name

of the cigar-giver is less important structurally, but adds to the irony of Beta. The "facts" of the scene remain the same in Beta: De Pez gives Villaamil a cigar; Villaamil gives the cigar-band to Luisito, who in turn gives it to Posturitas. The irony contained in the Alpha incident is carried over to Beta: a kind gesture of Luisito is repaid by betrayal when Posturitas tells Don Celedonio, the schoolmaster, that it was Luisito's idea to play with the cigar-bands in class. The name change adds to the irony: De Pez, one of the numerous Pez family in Galdós' novels who practice nepotism to an extreme degree, is considered by Villaamil to be a true friend, yet his help is limited to the gift of a cigar or an occasional small sum of money.

One other change in family relationship affects the structure of Beta: the uncle-nephew link between Guillén and Posturitas. Since Guillén does not appear in Alpha, the changes in this relationship all occur after Beta was commenced. Until Galdós wrote B:440, Guillén and Posturitas were not related. Upon reaching this point, Galdós interpolated B:130-2 and rewrote B:316 so that Guillén became the uncle of Posturitas. This change creates a parallel relationship (Guillén—Posturitas, Villaamil—Luisito) and links the misfortunes of Luisito to Villaamil. Both uncle (Guillén) and nephew (Posturitas) torment members of the Villaamil family: Guillén by drawing caricatures of and writing degrading verses about Villaamil, and Posturitas by calling Luisito names and by lying to Don Celedonio, the schoolteacher.

Names and family relationships, then, constitute important devices or techniques by means of which Galdós helped improve the structure of Beta. In several instances, the change in name also resulted in a development of the ironic tone of Beta.

LUISITO AND QUINTINA

Another important group of changes centers on the development of the symbolic roles of Luisito and Quintina. Not only is theme affected but structure as well. While all the changes between Alpha and Beta concerning Luisito, save those scenes in which he talks with Quintina, were written directly into Beta as Galdós composed it, the changes in Beta through which Quintina becomes the complementary symbol to Luisito were accomplished in great part by a series of interpolations in Beta after Galdós had written approximately two-thirds of Beta.

The first modification in textual order of Luisito's part in Beta occurs in the opening paragraph and is somewhat similar in procedure to the rewriting of Luisito's dream. In that rewrite, Luisito's dream is basi-

cally the same in Beta (B:76) as in Alpha (A:54), but Galdós adds a comic, ironic note. Galdós did not greatly modify what took place in the dream, but by adding commentary and by making a very slight change in the "facts" of the dream (Galdós changed the name on the envelope Pepín watches "God" address) succeeded in superimposing upon the plot another level of meaning. Galdós' procedure is very similar in his rewriting on the opening paragraph of Beta. Below are the three versions of the opening paragraph (italics are mine and indicate added or changed words in each writing); Galdós leaves the main events untouched, but does add commentary in each rewriting:

Alpha Version (December 26, 1887):

A las cuatro de la tarde los chiquillos que asisten a la escuela pública de la plazuela del Limón salieron atropelladamente, con algazara de mil demonios. Los inquietos cuerpos, entumecidos por la circunspección de clase, necesitaban violenta gimnasia, los pulmones aire, los espíritus embriaguez de alegría. Salieron, como digo, en tropel, empujándose; el último quería ser el primero, y los más pequeños querían sobrepujar por la agudeza de sus chillidos y el arranque de sus brinco, a los mayores.

Primitive Beta Version (February 4, 1888):

A las cuatro de la tarde, los chiquillos que asisten a la escuela pública de la plazuela del Limón salieron atropelladamente, con algazara de mil demonios. *Ningún himno a la libertad, entre los muchos que se han compuesto en las diferentes naciones, es tan hermoso como el que resulta de la gritería de los prisioneros de la enseñanza elemental al soltar el grillete de la disciplina escolar y arrojarlo a la calle piando y saltando. Sus gritos y el coraje con que se lanzan a los ejercicios más arriesgados de la volatería, la franqueza inocente con que se empujan, se bromean, riñen a carcajadas y broman a puñetazos, parecen el bosquejo de los brinco revolucionarios que en otra edad han de celebrar los hombres.* Salieron, como digo, ...

Final Beta Version (February 4, 1888):

2^a 4 feb.—88

A las cuatro de la tarde *la chiquillería* de la escuela pública de la plazuela del Limón *salía* atropelladamente de clase, con algazara de mil demonios. Ningún himno a la libertad, entre los muchos que se han compuesto en las diferentes naciones, es tan hermoso como el que *entonan los oprimidos* de la enseñanza elemental al soltar el grillete de la disciplina escolar y *echarse* a la calle piando y saltando. Sus gritos y el coraje con que se lanzan a los *más arriesgados* ejercicios de volatería, la crudeza inocente con que *expresan su dicha, los estropicios que suelen causar a algún pacífico transeúnte, el delirio de la autonomía individual que a veces acaba en porrazos, lágrimas, y cardenales*, parecen el bosquejo de los *triumfos* revolucionarios que en edad *menos dichosa* han de celebrar los hombres. Salieron, como digo, ...

The action and structure of the paragraph remain about the same in all three versions. The boys boisterously leave school—running, jump-

ing, shoving each other; the gradual shift from the general to the specific is basically unchanged. In the primitive Beta version, however, Galdós' added commentary gives political overtones to the boys' actions and spirit. He compares their shouting to hymns of liberty—the latter projected into the future by “que en otra edad han de celebrar los hombres.” In the final Beta version, Galdós adds another point of similarity between the boys' revolutionary activity: in both, damage can be inflicted upon innocent bystanders. The implication is that revolutionary spirit, like boyish enthusiasm, should be restrained; otherwise, as Galdós notes in the final Beta version, such a period of history could be “menos dichosa.”

Galdós continued to expand Luisito's role in Beta. All the expansions and additions concerning Luisito—except those which involve Quintina as well—were written directly into Beta as Galdós wrote it; not one was interpolated as a second thought. It seems, then, that Luisito's symbolic development was clear in Galdós' mind from the moment he began to write Beta. However, the pattern of composition seen on several other occasions is repeated. Galdós began with a story, a plot, and then, through commentary, expansion, and addition, gave new meaning to the events. For Luisito the events were in the plot of Alpha. Galdós expansion and development of those events in Beta made possible a symbolic interpretation of Luisito's role.

In contrast, however, the change in Beta in the role of Quintina in which she becomes the complement to the symbol of Luisito is accomplished mainly through a series of interpolations made in Beta after approximately two-thirds of it had been written.

In Alpha, nothing is known of Quintina, not even her name, except that she was Víctor's “hermana casada” “que quiere mucho al pequeño” (A:131). Her role in the Beta version is expanded to include several visits with Luisito in his home during which she gives him religious objects as toys; on several other occasions, when she meets Luisito in the street, she tells him about the many religious objects she has in her home. Eventually, Luisito is taken from the Villaamil home and is turned over to Quintina. In chapter xiv of Beta, an interpolated chapter containing background data about Quintina and her husband, Galdós depicts her as a respectable middle-class Spaniard, a believer who receives the sacraments in moderation and goes to Mass but once a week. She is the antithesis of *las Miau* in almost every respect. Her function in the novel is to symbolize the possibility of developing Spanish liberalism through Spain's active, moderately religious middle class.

The first mention of Quintina by name in Beta is not until B:154, when Victor, soon after his arrival at the Villanamil home, is asked by Villanamil: "¿Aquí estamos muy oscurecidos. —Eje Villanamil con cara cada vez más feroz y tenebrosa. —Por qué me lo vas a la casa de tu hermana [Pilar? Quintina? The name "Quintina," to judge from the shade of ink, was added after the page had been printed by Galdós. Quintina is next cited in chapter XIV, which carries the background information. Much of this chapter was neither written nor included in Beta until about two-thirds of Beta had been written. Consequently, Galdós added the interpolations concerning the religious objects which Quintina gives to Luisito." No mention of them had been made prior to B:522. At this same point in the composition of Beta, Galdós made several other series of interpolations and drew up the Beta conclusion outline which he then followed for the remainder of the novel except for the last three chapters.

Through the interpolations dealing with Quintina, Galdós affected not only the theme of Beta, as seen in the development of the symbolic role of Quintina, but also its structure and tone. In one way the interpolations strengthen the structure of Beta, and in another way they weaken it. In the first place, structure is strengthened by the establishment of one more link among Victor, Villanamil, and Luisito. Since Galdós states that Quintina has long desired that Villanamil and Victor give Luisito to her to raise, the threat of Luisito's potential removal to her home is in the background of Luisito's actions; the realization of the move depends upon the relation between Victor and Villanamil. As it worsens, the likelihood grows that Luisito will be moved. Thus the relations among Victor, Luisito, and Villanamil are strengthened. A second-way structure is improved in Beta in the connection established between Luisito's interests in toons and his eventual move to Quintina's home. In Alpha there is no link between Luisito's "Popin's" move to the home of Victor's sister and the boy's desire to become a priest. In Beta, however, these events are tied together by the series of interpolations involving Quintina and Luisito. In contrast, the structure of Beta is weakened by Galdós' insertion of chapter XIV, which contains background information about Quintina and her husband. This interpolation lengthens the suspense in the narrative caused by chapter XIII, which contains the biographical data about the Villanamils. The Quintina chapter, I believe, does not logically fit in at this point in Beta, since there is only one mention of her name previously. Nonetheless, it ap-

²² The interpolations are on B:154, 215-2 to 215-11, 247, 437-2, 454, 470-2.

very association he fosters might well lead to a change in Luisito's desire to become a priest, an aim which Villaamil extols in his last monologue (B:700).

In the changes made in Beta concerning Luisito and Quintina, Galdós developed their symbolic roles in different ways. Luisito's role was apparently conceived from the very beginning of Beta. Galdós, through two rewritings of the opening paragraph of Alpha (primitive and final B:1), gives political overtones to the actions of the group of boys, of which Luisito is a part, and then continues to write directly into Beta more commentary, expansions of Alpha material, and additions to Alpha material which make possible the symbolic interpretation. In contrast, Quintina's complementary symbolic role was developed primarily through a series of interpolations made after two-thirds of Beta had been written. Through these interpolations Galdós affected not only the theme of Beta but also its structure and tone.

VILLAAMIL

In the Beta version Villaamil is presented in an entirely different light. Instead of a sympathetic figure who is impelled to commit suicide by humanly irresistible forces, Villaamil becomes a spineless, self-interested character who is unable to meet the problems of existence. Galdós accomplished this shift by the addition of two ironic images (*MIAU* and the Christ image), the addition of characters, expansions in the relation between Víctor and Villaamil, and the addition of the final three chapters of Beta in which Villaamil renounces all in the universe and excepts from his condemnation only Luisito.

1. *MIAU leitmotiv*: In Alpha, the title *Miau* referred principally to the three female members of the Villaamil family and incidentally to Pepín. In Beta, however, Galdós not only expands the significance of the four letters *M-I-A-U* to include Villaamil but, at the beginning of the conclusion (Beta-conclusion, or the last third of the novel), creates a leitmotiv consisting of seven different meanings of the four letters. Through this leitmotiv, the structure, tone, and theme of Beta are affected.

In *Fortunata y Jacinta*, Villaamil is sometimes known as *Ramsés II* because of his dry, wrinkled skin and his deep, hollow voice. In Beta *Miau*, however, *Ramsés II* gives way to a new tag or *muletilla*, *el tigre*.¹³

¹³ Galdós' use of the *muletilla* is examined by Vernon A. Chamberlain: "The *Muletilla*: An Important Facet of Galdós' Characterization Technique," HR, XXIX (1961), 296-309.

To be sure, in Alpha *Miau* Galdós does state on A:109 that Villaamil "parecía un tigre enfermo, flaco," but does not repeat the comparison thereafter. Of course, the irony is transparent; Villaamil resembles a tiger in appearance but never acts like one—he is so meek that he does not even argue with Pura, one of the *Miaus*. In Beta, Galdós puts in a mention of his tiger-like appearance earlier (B:18) and recalls it repeatedly throughout the text (B:23, 54, 88, 151, etc.). Thus a feline link is established between the title and Villaamil; the *miau* is common to both. It also groups Villaamil with Luisito and the three female members of the family; although Luisito is the only one not depicted by Galdós as having catlike features, the boys' taunts of *Miau*, *Miau* as they leave school are sufficient for any mention of *Miau* to evoke Luisito as well as his aunts and grandparents. Furthermore, at about the midpoint of Beta (B:368), Galdós adds in a conversation between Víctor and Pura that Guillén, Villaamil's tormentor, has drawn and circulated caricatures of Villaamil titled "el señor de *Miau* meditando su plan de Hacienda." At this same point in Beta, incidentally, Galdós makes a series of interpolations in Beta (B:121, 122, 125-2, 130-2, 261, 316, 341) which mention Guillén by name or show that he is considered to be a caricaturist of some stature by his fellow employees. Galdós, in his function as author, and other characters, in conversation, occasionally refer to Villaamil simply as "el *Miau*" (B:419-2) or "el señor de *Miau*" (B:582, 605, 606). The change in *muletilla* between Alpha and Beta ("el tigre," "el *Miau*") adds more leverage to the ironic twist and helps keep together the several members of the Villaamil family through a rather mechanical yet effective device.

Upon reaching B:522 (the end of Beta, Part 2, and the same point at which Galdós inserted the series of interpolations concerning Quintina and Luisito), Galdós hit upon the idea of using the four letters of *M-I-A-U* in a second way. Through a series of seven variations upon those letters, Galdós reveals the opinions characters have of Villaamil, his reaction to their criticism, and his final mental breakdown. While this device does not exclusively communicate this information, it is one of the most important changes made between versions and is another way in which Galdós used the title as a structural device. Through these variations he manages also to bring together the three themes of Beta: social, political, and religious; in the context of the last Galdós imparts still another turn to the irony developed in Beta.

The first of the seven variations, the only one not supplied by Villa-

amil directly, occurs when Guillén ridicules Villaamil's financial plan in front of the hacienda employees (B:342-6):

Guillén siempre inventaba algún sambenito que colgarle a la espalda después que se iba [Villaamil].

—Aquí he copiado los cuatro puntos conforme los decía: señores, oro molido. Vengan acá ¡Qué risa, Dios! Vean, vean los cuatro títulos, escrito uno bajo el otro.

Moralidad.

Income tax.

Aduanas.

Unificación de la Deuda.

Juntadas las cuatro iniciales, resulta la palabra *M I A U*.

Una explosión de carcajadas retumbó en la oficina, poniéndola tan alegre como si fuera un teatro.

This passage was not written until Galdós had completed the Beta-conclusion outline contained on primitive B:523-525, for the meanings given by Guillén to *MIAU* are penned on the bottom portion of B:525, where they bear no relation to the outline itself. At the same time Galdós made another series of interpolations, this time concerning the income tax (B:342-2 to 342-6), the essential feature of Villaamil's financial plan. Every mention of income tax in Beta up to B:522 was added interlinearly or in a rewritten or interpolated page.

The remaining six variations on *M-I-A-U* form a chain composed of the successive stages in Villaamil's personality disintegration. All six appear in Part 3, the last third of the novel.

Villaamil's first step in his steady withdrawal from society is his decision to stay apart from his former office friends. The scene is the day after Villaamil learns that Guillén has mocked him with the first *MIAU* variation just discussed, and that the other employees were highly amused by Guillén's wit. Galdós, besides including Villaamil's awareness of the low opinion others have of him, adds in the following variation of *MIAU* the first suggestion that Villaamil compares himself to Christ (B:559):

Díjome también que con las iniciales de los títulos de mis cuatro memorias ha compuesto Guillén el mote de *Miau*, que me aplica en las aleluyas y demás monigotes que ha pintado y compuesto contra mí. Yo lo acepto. Esa *M*, esa *I*, esa *A*, y esa *U* son como el *Inri*, el letrero infamante que le pusieron a Cristo en la Cruz ... Ya que me han crucificado entre ladrones, para que todo sea completo, porque sobre la cabeza esas cuatro letras en que se hace mofa de mi gran misión [no cumplida] ...

In this diatribe, Villaamil compares himself to Christ on the Cross; Galdós thereby initiates a series of images which, like many of the additions in Beta, are ironic in tone.

The next three variations upon *MIAU* appear in Beta immediately after Villaamil decides to commit suicide (B:575) and before Galdós' delayed disclosure of Villaamil's decision. In each, Villaamil continues the Christ image:

Porque es preciso ser muy negado o no tener pizca de buena fe para no reconocer y confesar que la M, la I, la A y la U significan lo siguiente: *Mis ... Ideas ... Abarcan ... Universo*. (B:584)

... las cuatro misteriosas letras rezan esto: *Ministro ... I ... Administrador ... Universal*. (B:585)

In the last two variations Villaamil sees universal significance in his ideas and gives himself Christ-like stature by referring to himself as "universal administrador." In the fifth variation Galdós pushes the image still farther, as Villaamil remarks that he has been crucified. The irony is that whereas Christ was crucified to save mankind, Villaamil sacrifices himself because he is so egocentric that he sees no alternative (B:585-586):

Adiós, memorias a tu papá. Dile que crucificado yo en [la cruz] el madero infamante de la tontería por imbécil, a él le toca darme la lanzada, y a Montes la esponja con hiel y vinagre, en la hora y punto en que yo pronuncie mis cuatro palabras diciendo:

Muerte ... Infamante ... Al ... Ungido. Esto de *ungido* quiere decir ... para que te enteres, lleno de basura, o embadurnado todo de materias fétidas y as querosas, que son el símbolo de la tontería, de la zanguanguería, de vivir fuera de la realidad.

On the following manuscript page (B:587), Galdós reveals that Villaamil's earlier remark concerning *píldoras* (B:575, "Me largo de paseo ... Estoy contentísimo ... , y de paso, compraré unas píldoras") actually was his decision to commit suicide (B:587):

Fuése el pollancón por la calle de Alcalá abajo, y Villaamil, después de cerciorarse de que nadie le seguía, tomó la dirección de la Puerta del Sol, y antes de llegar a ella entró en la que llamaba botica; es a saber en la tienda de armas de fuego que hay en el número . . . [The number was added in proof.]

The next to the last play on *Miau*, the sixth, occurs as Villaamil shouts to Pura that Víctor *should* take Luisito to Quintina. Through a change made in proof to be discussed later, Galdós added another variation on the Christ image (B:607):

Y después de parar en firme, alzó los brazos enormes, rugiendo con toda la fuerza de sus pulmones:

Que se lo lleve! ... que se lo lleve con mil demonios! Mujeres locas, mujeres [frágiles] cobardes, no sabéis que *Morimos ... Inmolados ... Al ... Ultraje?*

The switch here is twofold: first, Villaamil gives a new meaning to *MIAU* in which he claims his own sacrifice is unjust (he is sacrificed to insult or outrage), and second, he calls *las Miau* insane, when he in reality is the one who has lost his reason. Villaamil, by this stage of Beta, is clearly obsessed with *MIAU* and its chain of meanings.

The last turn, the seventh variation upon *MIAU* occurs twenty-four manuscript pages from the end of Beta, when in a burst of anger Villaamil rejects everything (B:680):

De veras tengo ganas de acabar con todo [el género humano] lo que vive, en castigo de lo mal que se me ha portado conmigo la humanidad, y la naturaleza, y Dios (con exaltación furiosa) ... sí, sí, se han comportado cochínamente ... todos me han abandonado. Y por eso adopto el lema que anoche inventé y que dice a la letra:

Muerte, Infamante, Al, Universo ...

Since Villaamil has already decided to take his own life, his wish to exterminate everything else in the universe "en castigo de lo mal que se me ha portado conmigo la humanidad" could be no more selfish; Villaamil's egoism is one of the fundamental differences between Alpha and Beta which modifies theme.

The *MIAU* leitmotiv, then, joins both persons and events, and affects tone, theme, and structure of the Beta version. The different members of the Villaamil family are united under the term as are a series of changes in Villaamil himself, particularly in the conclusion phase of Beta. The different meanings of *Miau* and the Christ images incorporated in them, as well as Villaamil's actions and attitudes, add to the ironic tone of the novel and bring the religious theme to the foreground.

2. *Villaamil and other personages*: In addition to the development of the *Miau* leitmotiv in Beta, Galdós modifies Villaamil's presentation by altering and expanding his associations with other characters.

In Alpha there is insufficient evidence to conclude other than that Villaamil is a deserving employee, a person worthy of reward who has been treated unfairly by someone or some persons whereas in Beta Villaamil's incompetence is clearly demonstrated. Guillén's caricatures and the reaction they provoked among the other employees reveal that Villaamil's financial plan was considered more nonsensical than ingenious. Galdós also reshapes Villaamil's presentation in Beta through the expansion of roles of three characters who appeared in Alpha as well (Mendizábal, Pantoja, and Víctor), and through the addition of five characters who appear in Beta for the first time, Guillén, De la Caña, Argüelles, Espinosa, and Cuevas). Besides showing Villaamil's incompetence, Galdós further develops the ironic tone of Beta through

his own commentary upon the intercourse between Villaamil and the aforementioned characters, through reversals of Villaamil's reaction in parallel situations, and through the delayed effect of dramatic irony arising from certain of Villaamil's remarks.

The expansion in the role of Mendizábal was accomplished through interpolations within Beta in which Galdós reveals Villaamil's hypocrisy and simultaneously stresses the irony of Mendizábal's name. The interpolations were made at the same time as the Quintina and Guillén series, when Galdós also made a parallel interpolation concerning Villaamil and Pantoja; these four series of interpolations were made as Galdós began Beta-conclusion, the last third of the novel. The Mendizábal series consists of three insertions: a rewrite of primitive B:30-31,¹⁴ the interpolation of B:147 to 148-3, and another of B:196-3 to 196-6. In the first, Galdós expands a conversation between Paca and Mendizábal to include the words I have italicized in the passage quoted below; comparison with the corresponding Alpha text (A:24-25) reveals that all the references to religious problems contained in this passage are new in Beta. In the conversation, Mendizábal displays a sincere affection for Villaamil and an equally sincere concern about the spread of freethinking in Spain (B:30-31):

Villaamil, —dijo Mendizábal con suficiencia, —es un hombre honrado, y en el gobierno no hay ahora más que pillos. Ya no hay honrados, ya no hay cristiandad, ya no hay justicia. *¿Qué es lo que hay? Ladronicio, irreligiosidad, desvergüenza.* Por eso, no le colocan, ni le colocarán mientras no venga el único que puede traer la justicia. Yo se lo digo siempre que pasa por aquí y se para en el portal a echar un párrafo conmigo: "No le dé V. vueltas, Dⁿ. Ramón, no le dé V. vueltas. De todo tiene la culpa la libertad de cultos. Porque mientras tengamos racionalismo, mi señor D. Ramón, mientras no sea aplastada la cabeza de la serpiente, y ... (perdiendo el hilo de la frase, y no sabiendo ya por dónde andaba) y en tanto que ... precisamente ... quiero decir, digo ... (cortando por lo sano), ya no hay cristiandad!"

This passage is important, first, because it reveals a sincere affection on the part of Mendizábal for Villaamil, who is not quite so sincere in return. Second, although Mendizábal seems to be repeating commonplaces of the times about "la libertad de cultos," there is no reason to doubt his sincerity of religious belief; Mendizábal is a conservative Catholic.¹⁵ Hence the irony, for his namesake, the political Mendizábal, in 1836

¹⁴ The absence of A:21-22 is explained by the fact that Galdós rewrote primitive B:28-31, parts of which were written on the reverse sides of A:21-22. When Galdós rewrote these pages, since both sides of A:21-22 had been used, Galdós discarded them.

¹⁵ Galdós puts similar ideas concerning *Libertad*, *Religión*, and *Ateísmo* in the mouth of don Florencio ("El Doctor Centeno," OC, IV, 1414-1416).

was responsible for the sale of Church lands in Spain. As the other two interpolations reveal, Mendizábal's sincerity does not waver—either politically or with regard to Villaamil. In direct contrast, Villaamil changes his views according to the situation in which he finds himself. If it seems politic to take a hypocritical stand, he does so; if not, he speaks sincerely. The shifting opinion of Villaamil is revealed in two interpolated sections on B:147 to 148-3 and B:196-3 to 196-6. In the former, Villaamil frankly states to Mendizábal that they have different opinions concerning the separation of Church and State and the role of the Church in secular affairs in general. Villaamil favors an enlightened and moderate Church, and Mendizábal is simply for more religion, which to him means the suppression of all except the Catholic religion (B:147).

—Oh! ... —exclamó Villaamil con cierto aire de templanza gubernamental, —ya sabe que [mis ideas] no me gustan exageraciones. Mis ideas son distintas de las de V. ... qué es lo que Vd. quiere? Más religión? Pues yo quiero religión pero no oscurantismo ... Desengañese V. Aquí lo que hace falta es administración, moralidad.

—Ahí duele, ahí duele (con expresión de triunfo). Precisamente lo que no habrá mientras no haya fe! Lo primero es la fe, ¿sí o no?

—Hombre, le diré a usted ... yo ...

—La fe mueve las montañas. [la fe!]

—Corriente; pero ... No, amigo Mendizábal, no exageremos. [Yo soy católico, pero]

In the next interpolation (B:196-3 to 196-6), Galdós offers a contrast to Villaamil's earlier conversation with Mendizábal by showing Villaamil's new reaction and also by showing that the shift of opinion stems from a lack of the very morality he preaches (B:196-3 to 196-6):

Cuando Villaamil y doña Pura no tenían medios de recoger los recibos [ref. to the rent for their apartment] añadían a sus excusas algún afectuoso coloquio con Mendizábal, lisonjeándole, y cayéndose del lado de sus aficiones. Villaamil le decía: "Pero cuánto ha visto V. en este mundo, amigo Mendizábal, y qué de cosas ha visto tan trágicas, tan interesantes, tan ..." ... Y D. Pura iba aun más lejos en la adulación. "El mundo está perdido. Mendizábal tiene razón; mientras haya libertad de cultos y eso que llaman el racionalismo ..."

.....
Pero aquel día en que la divina Providencia les había favorecido, permitiéndoles pagar dos meses de los tres vencidos, ambos esposos rectificaron con cierta alegría aquel criterio de benevolencia. Villaamil habló a su amigo con discreta prevención, de los ideales modernos, y D. Pura viéndole guardar los billetes, le dijo: "Pero V, Sr. Mendizábal, para qué tiene esas ideas? Y V. cree de buena fe que ..."

Thus both Villaamil and Pura hypocritically toady to Mendizábal when it suits their purpose. Galdós again reveals, through a series of changes

and interpolations, his attitude toward Villaamil and, in this case, toward Pura also. Moreover, the contrasting situations and personages contribute to the ironic tone of Beta. Also important is the timing of the interpolations; they were made at approximately the same time as the interpolations concerning Quintina and Luisito, and also Guillén, when Galdós drafted the Beta-conclusion outline.

Villaamil's relation to Pantoja provides a contrast in somewhat the same fashion in Beta as does his relation to Mendizábal. Villaamil modifies his outward opinions in the presence of Pantoja when the former's interests are at stake. Another similarity in the two relations is that Galdós expanded both by means of interpolations within the text of Beta. In the first interpolation (B:342 to 342-7), the "true" difference in opinion between Villaamil and Pantoja is given as Villaamil reveals his financial plan to Guillén:

Cuando Pantoja y Villaamil hablaban de generalidades, tocantes al ramo de Hacienda, no sonaban con armonioso acuerdo sus dos voces, y aun llegaban a desacordarse como si pelearan. Es que discrepaban atrozmente en ideas, porque el criterio del honrado era estrecho y cerrado, mientras que Villaamil tenía ideas amplias, un plan sistemático, resultado de sus estudios y experiencia. Lo que sacaba de quicio a Pantoja ...

Villaamil and Pantoja frequently argue heatedly, and the difference between the two is in breadth of vision and degree of openmindedness. Through another interpolation, however, this time on B:401, Galdós has Villaamil alter his stand so as not to offend Pantoja at a time when Villaamil needed his aid:

El asunto fué al informe de Pantoja. Quejábase el particular de que le hiciera pagar por dos conceptos, y Pantoja fué, ¿y qué hizo? Pues informar que pagase por tres. El hombre estaba enojado, y dijo allí tales picardías de la Administración que por poco le echan a la calle. Villaamil comprendía que tenía razón. Nunca había sido él tan verdugo del *particular*, como su amigo Pantoja; pero no se atrevió a decir nada por no contrariar al honrado con quien quería estar en buena armonía. Su debilidad de carácter le llevó hasta apoyar la tremenda opinión del otro, diciendo: "Claro, por tres conceptos, por el de detallista, por el de almacenista, y por el de fabricante de vinos."

In this passage, Galdós through his own commentary makes known Villaamil's opinions and hypocrisy.

A pattern of change and interpolation emerges from the series involving Villaamil, Mendizábal, and Pantoja. In each set, Galdós, after writing a particular scene, returns to modify it by interpolating additional conversation or editorial comment revealing Villaamil's falseness. Galdós seems to write his story and then expand it to give it added

meaning, to provide another view of the characters, or to give his own attitude toward them. In each instance the ironic attitude is developed through the presentation of opposites.

Another way in which Galdós displays his attitude toward Villaamil is through additions in Beta, not interpolations this time, in which Villaamil provides the basis for ironic interpretation. Galdós does not comment nor does he include a parallel conversation. The text speaks for itself as the reader recalls Villaamil's many efforts to obtain influence during his unemployment. Such a scene is that in which Villaamil and Pantoja deplore the power of "influencias" (B:402): "—Ventura, las influencias lo pueden todo—observó Villaamil con inmensa pena—absolver a los delincuentes, y aun premiarlos, mientras los leales perecen." Villaamil's implication, of course, is that he himself is one of the "leales," who seem to include the honest, those worthy of employment. However, only on the preceding manuscript page (B:401) Galdós has displayed Villaamil's hypocrisy in a conversation with Pantoja; so it is evident that Villaamil's loyalty is only to himself. The irony is further developed by an awareness that Villaamil, from his first appearance in *Miau* and even in *Fortunata*, has been vainly attempting to have the "influencias" work in his favor.

In Beta, Villaamil and Víctor follow essentially the same courses as in Alpha, but several changes made by Galdós in Beta result in a steady interaction between the two, a relationship which did not exist in Alpha. Two of the changes have been discussed: Luisito's change of name and the series of interpolations involving Quintina. In Beta the mere mention of Luisito's name evokes bitterness between Víctor and Villaamil: the reasons for the death of Luisito's mother. In a similar fashion, the threat of Luisito's removal to Quintina's home concerns both Víctor and Villaamil, since the former has it within his power to take Luisito from Villaamil. The apex of this triangular relation is Luisito, and the bases are Víctor and Villaamil. The remaining changes not only affect the structure of Beta by strengthening the relation between Villaamil and Víctor but also contribute to the ironic tone of Beta. Galdós modifies Beta through three changes centered about Villaamil and Víctor: a reversal of Villaamil's political ideas in the conclusion of Beta in which Villaamil finally accepts Víctor's notions; a change from Alpha in which Víctor takes an active part in Villaamil's efforts to be reappointed; and a modification of the source of Víctor's money and political power.

In the Alpha version, Víctor advises Villaamil to adopt his political ideas or give up hope of reappointment. Villaamil, however, does not

yield (A:99): "Querido don Ramón, V. no echa pelo nunca, ni lo echará mientras no adopte mis ideas." The same warning, in expanded form, is repeated in Beta (B:168-169):

Y ahora le voy a decir otra cosa: mientras no cambie usted los papeles, no le colocarán; se pasará los meses y los años viviendo de ilusiones, fiándose de palabras zalameras y de la sonrisa traidora de los que se dan importancia con los tontos, haciendo que los protegen.

Víctor's ideas are unchanged. The State is the enemy of the people, of the individual; if the State does not reward the deserving, the reward must be taken. If the State is not actively opposed, the individual will perish. In Alpha, Villaamil never adopts Víctor's beliefs but nonetheless perishes. In Beta he finally accepts Víctor's point of view, but, ironically, perishes by committing suicide. Villaamil's denunciation of the State in Beta is made after he has decided to take his own life (B:664): "—Pues el Estado es el mayor enemigo del género humano, y a todo el que coge por delante lo divide. Mucho ojo ... sed siempre libres ... independientes, y no tengáis cuenta con nadie."¹⁶ This is another instance wherein Galdós modifies the Alpha version by expansion and also introduces in Beta contrasts in the ideas of his characters which alter both structure and tone.

The change in the function of Víctor in Villaamil's attempts to be reinstated affects both structure and tone. In Alpha Víctor's only connection is indirect, since Galdós simply notes that "dan a Villaamil la fatal neuva de que su destino se lo dan a Víctor" (A:130). In Beta, however, Víctor takes an active part in Villaamil's destiny. He first announces, in a show of bravado, that Villaamil should be appointed before Víctor himself, then offers to accompany Villaamil to the head of personnel (B:435), tells a deputy upon whom Villaamil is depending for support that Villaamil would be happy to accept a position in the provinces (B:462), and finally, as reported to Villaamil by Pantoja, Víctor tells the deputy that Villaamil is crazy and unfit to hold any position in the government (B:521).¹⁷ These additions to Beta culminate in Villaamil's discovery that his chance to receive help from the deputy

¹⁶ Galdós increased the ironic interplay in Beta by having Villaamil, on the preceding page (B:663), temper his hatred of the State by agreeing with the recruits that it is the military's duty to defend the motherland: "—si sois militares, la cosa muda de aspecto ... A defender la patria. Yo la defendí también."

¹⁷ Galdós added to Beta's irony by another series of interpolations concerning De la Caña (B:409, 412-2, 521). Villaamil, trusting De la Caña, allows him to read his financial plan. De la Caña then goes so far as to arrange a meeting with a deputy so that Villaamil might personally present his plan. Although Guillén and Espinosa are only spoofing when they tell Villaamil that De la Caña is studying a law on income tax which is to be presented to the *Cortes*, their disclosure has the same effect upon Villaamil as if it were true. His friend, "el único que se interesa ahora por mí" (B:412-2), betrays him.

has been ruined by Víctor—if indeed the help was seriously intended by the deputy. The union of these threads in Beta strengthens the structure of the novel and produces a climatic moment in Villaamil's life. From this moment on, Villaamil moves ever downward until he squeezes the trigger.

The ironic note is struck again when the source of Víctor's political power and funds is changed to include the wife of an important politician. In the Alpha version the quashing of the suit against Víctor is laid to an unknown, impersonal "they" (A:126, "vinieron órdenes de no hacer nada") and there is no connection between Víctor's money and the married lady whose letters Abelarda finds in Víctor's trunk. The only source of his money in Alpha is the sum he embezzled in his last position. In Beta, however, Víctor's money runs out soon after he arrives at the Villaamil home; suddenly he again becomes affluent. His second supply of money and the power behind his administrative and political success both come from his wealthy, titled mistress. The irony develops when Villaamil laments the power of "las faldas" in the government—referring to Víctor's mistress and her role in obtaining Víctor's appointment; yet it is clear that Villaamil has been supported by the money she gave Víctor. Through this change, Galdós improves the structure of Beta by establishing an interrelation among events and intensifies the irony of Villaamil's actions.

Víctor is deeply involved with Villaamil through his affair with Abelarda, which was rather well defined in Alpha, and, although expanded in Beta, the expansion does not have the primary effect of strengthening the link between Víctor and Villaamil. Instead, it helps to present Víctor as an almost totally amoral person in Beta.

3. *The final three chapters of Beta:* The last major change between Alpha and Beta concerning Villaamil is in the conclusion, after Villaamil leaves Luisito at Quintana's house. Everything in the last three chapters of *Miau* was added in Beta except the final shot. On the last page of Alpha, Galdós concentrates on Villaamil's desire to die. Life is unbearable, and death is welcome; Galdós sketches this summarily in A:132:

Le deja en la puerta de la casa, y se dirige al sitio fatal. La vida le es insoportable. Quiere morir. Quiere ir a otro mundo, quiere dejar de padecer. No siente afecto ninguno a su mujer. La muerte es una manía. Apetece el descanso. Ve con volup-tuosidad la muerte. Llega y encomendándose brevemente a Dios, se pega un tiro.

In the Beta version, Galdós expands this paragraph into three chapters (xlii–xliv)—forty-eight manuscript pages (B:656–704). In these chapters, the change in emphasis concerning the direction of forces acting

upon Villaamil is made clear by Galdós. In the Alpha version the direction is from outside and toward Villaamil. In Beta, although external incidents do influence Villaamil's decision, the impulsion is more internally formed; his decision is based upon reluctance to forego the liberty recently discovered rather than inability to bear an overwhelming load, as in Alpha. Galdós accomplished this shift in the last three chapters by continuing the Christ image and the *MIAU* leitmotiv, by the addition of plot elements (Villaamil's wandering through the outskirts of Madrid, his return to his house and to Quintina's, and finally his arrival at the place of suicide), and by accenting the irony of Villaamil's pessimistic attitude through commentary upon Villaamil's fears that his try at suicide will be unsuccessful.

Another thread, besides those already mentioned (single focus upon Villaamil, exact spatial and temporal references, the *MIAU* leitmotiv), which holds together the last three chapters is Villaamil's awareness of nearly absolute liberty for which he is to sacrifice himself; Galdós' use of the Christ image is the counterpoint which creates ironic tension. Villaamil repeatedly proclaims and gloats over his independence from other people, yet he enjoys the landscape¹⁸ of the man-made Casa del Moro and Casa del Campo; the view of the Sierra Guadarrama prompts his remark, "Gracias a Dios que saboreo este gusto de contemplar la Naturaleza" (B:658), but soon thereafter he rejects both Nature and God. Then comes the symbolic scene in which Villaamil tells the peasant recruits to revolt at the first opportunity, but before Villaamil leaves the group, the soldiers eat bread and wine while Villaamil drinks a glass of *cariñena*—the same wine he takes in a tavern after he eludes Mendizábal—the brand of which is "La Viña del Señor."¹⁹ Villaamil,

¹⁸ The landscape description at the beginning of chapter xlii (B:655–658) is one of the few passages in which Galdós discusses the beauties of Nature. One part of the description is similar to the landscape descriptions of Generation of '98 writers, such as Baroja, which are more "impressionistic" than "naturalistic" (B:657): "... dió la vuelta al cuartel, hasta divisar la sierra, de nítido azul con claros de nieve, como mancha de acuarela extendida sobre el papel por la difusión natural de la gota, obra de la casualidad más que de las pinceles del artista."

¹⁹ The irony of the brand of the wine, *La Viña del Señor*, is apparent if one considers the significance of this phrase in Roman Catholic liturgy. The gospel of the Mass in which the phrase appears is that of Septuagesima Sunday, the first of the three Sundays which precede the season of Lent, and is taken from Matthew 20: 1–16, which contains the well-known parable of the vineyard of Christ to which "muchos son los llamados y pocos los escogidos." Septuagesima Sunday is supposed to remind Catholics of the difficulties in life one should expect, as noted on p. 111 of the *Misal Romano Diario y Devocionario* (Barcelona, 1956): "Terminado el gozoso tiempo de Navidad, la Misa de esta Dominica nos devuelve el concepto de lucha penosa y angustioso trabajo en que necesariamente vivimos en esta tierra. Procuremos, sin embargo, que la mortificación dé agilidad a nuestro espíritu, a fin de que, trabajando atentos y confiados en la viña del Señor, alcancemos el premio infalible de la vida eterna." Clearly, this is not what Villaamil is doing.

after communing with Nature by gazing at the Guadarrama and with Man by drinking wine of "La Viña del Señor," now shares bread with several sparrows. Again, Villaamil mechanically invokes God: "Gracias a Dios he tenido valor para soltar mi cadena y recobrar mi personalidad" (B:671-672). Next he mentally rejects the government and has a sudden desire to uproot several saplings recently planted by the Ayuntamiento and to demolish the building which houses the Ministry. Villaamil then spurns the Universe (B:680, "la Humanidad, la Naturaleza, y Dios") and utters the final meaning of *MIAU*: "*Muerte ... Infamante ... Al ... Universo.*" Unlike Christ, who sacrificed himself for humanity, Villaamil, in a weird reversal, wants to sacrifice the Universe—in reality he himself is his own victim. In contrast to his neutral attitude toward his family at the end of Alpha (A:132), in Beta, Villaamil is driven by his hatred of them to spew out in solitude his imprecations in a flood of self-pity. In spite of his newly found independence—proclaimed by him to be absolute—he is chased by Mendizábal and then is saved from him by taking refuge in another tavern. Although Villaamil momentarily wants to join the group of soldiers and women in the tavern and even mingles with them as they leave the tavern, they pay no attention to him. Villaamil's last act before his suicide is to visit Quintina's house. He does not enter the house but stands in the street, as he did when he hurled the insults at his family (B:689). His first words, directed to Luisito, are almost a prayer (B:699-700): "Luisín, niño mío, tú, lo más puro y lo más noble de la familia, digno hijo de tu madre, a que voy a ver pronto ..." His suicide, which automatically excludes him from Heaven according to Catholic doctrine, is prefaced with the following words (B:702): "Ahora que veo cercano el término de mi esclavitud y mi entrada en la gloria eterna ..." The final irony of these last three chapters is Villaamil's fear that his gun will not discharge or that his aim will not be true. Preceded by Galdós' comment that Villaamil has consistently had excellent results from such a pose (expecting the worst, but really hoping for the best), the last word of the novel is the final ironic negation of Villaamil's life (B:704): "Pues ... sí..."

To sum up, the last three chapters of *Miau* are new in Beta in their entirety except for the suicide itself. Galdós slowly brings the novel to its end with a series of contrasting events, images, and monologues. Villaamil is shown to prize liberty for its own sake. But he does not realize that man does not exist by and for himself; he has a responsibility to society. The freedom from all restraint that Villaamil desires,

is, I think, an outgrowth of his overwhelming self-interest. It is *his* freedom, *his* life, *his* enjoyment that he values. Although he complains that Pura could not adjust herself to the limits imposed by reality (B:669-670), he himself is incapable or unwilling to seek alternatives in life. His sacrifice was not for others—all the members of his family had already been provided for—but because *he* saw no other way for *himself*. In short, Villaamil is a Titan demolished.

The over-all effect of the changes concerning Villaamil in Beta is to present Villaamil much less favorably than in Alpha. In Alpha, Villaamil is a deserving employee who has somehow been deprived of his just reward. Everything seems to conspire against him until he can bear no more and commits suicide. In Beta, Villaamil is a weak, self-interested person who is driven by a near monomania to be reappointed to a government position to which he has no automatic right. Because he is not reappointed, he commits suicide. Galdós accomplished this change by adding or expanding the roles of several personages, by adding several ironic images, and by appending the last three chapters to Beta, which were not contained in Alpha.

VÍCTOR

Several of the changes between Alpha and Beta involving Víctor's role (Luisito's name change, Quintina's desire to take Luisito from the Villaamil home, Víctor's part in Villaamil's quest for reappointment, and his contrasting political views) help to unify various elements of the novel, which in the Alpha version were joined more thematically than structurally, or tend to make Víctor more of a scoundrel than he appeared to be in Alpha. In Alpha, in spite of his faults, Víctor did at least appear to be sincerely interested in his son's welfare. In Alpha he deliberately toyed with Abelarda's affection but never touched her physically, as in Beta. These and other changes in Beta have the effect of further debasing Víctor morally.

In Beta, Víctor and Abelarda enter into a tacit understanding the very first moment they are not in the presence of adults (B:163-165), and Víctor's active pursuit of Abelarda is made clear almost immediately. His talk is surpassed by action when he embraces and kisses her (B:481). His hypocrisy is revealed when he tells her that he would like to believe in God, but finds it impossible to do so (B:352). Other additions to Beta which serve to detract from what little stature Víctor might have had in Alpha are (1) the lie he tells Pura about the source of the embezzled money (B:189, "economías"), (2) the hackneyed

language, obviously insincere, in which he flatters Abelarda, and (3) the conditions under which he agrees to take Luisito to Quintina: in settlement of a suit. Another addition that helps link Víctor to Villaamil structurally is Víctor's disclosure to Pura, Milagros, and Abelarda that they are known as *las Miau*: the connection is then made through the *MIAU* leitmotiv.

Although Víctor's trajectory is essentially unchanged in Beta, Galdós makes him appear much less favorably in Beta than in Alpha. The irony implicit in Víctor's name and role remains the same. He is an immoral, selfish, aggressive, and resourceful rascal, yet he achieves his ends. Politically and economically, through not morally, he is the victor.

IMAGERY

Another technique which gives an added dimension to the ironic tone of Beta is the increased use of animal imagery and the development of the Christ image. Irony derives not only from the comparison of human beings to animals, as already seen in the feline facial features of all the Villaamils except Luisito, and the ratlike movements of Posturitas, but also from the opposite comparison, the mention of human qualities when describing animals. Galdós compounds the irony contained in the animal imagery by the development of the Christ image: Galdós ironically compares Villaamil to a tiger (he looks like a tiger but does not act like one), and then has Villaamil compare himself to Christ (both sacrifice themselves, but for opposite reasons: Villaamil to spite humanity, and Christ to save humanity).

Besides the comparisons in Beta of the female Villaamils to cats, of Villaamil to a tiger, and of Posturitas to a rat, Galdós compares almost every important character to an animal (except Luisito, Quintina, and Federico Ruiz, whose omissions, I think, are significant). Paca is a *vaca* (B:9), Mendizábal a *gorila* (B:148-3), Cucúrbitas' wife the *elefante Pizarro* (B:34), his daughters *pollas*, and Víctor the *león de la ciudad*. In contrast, Canelo, Mendizábal's dog, is personified; he not only knows what to do and when to do it (he visits the Villaamils when they are well stocked with food, follows Luisito without being told, etc.), but even "talks" (B:125): "... fué el entendido perro a buscarle y con meneos de cola le decía: 'Si usted no tiene gana, dígalo, pero no nos tenga tanto tiempo espera que te espera.' "

The effect is clear; Galdós, by the comparisons, reveals his attitude toward the characters and his evaluation of their worth according to some hypothetical scale of human value. Luisito, Quintina, and Federico

Ruiz alone are not subjected to such treatment; on the contrary, Galdós at various times compliments them. The reason, I believe, is that Luisito and Quintina represent what Galdós values a great deal: the Spanish liberal spirit and the middle class which Galdós hoped would foster it. Federico Ruiz is the foil to Villaamil in that he too is unemployed, but, instead of constantly worrying about reëmployment with the government, Ruiz seeks other means of livelihood. Ironically, Ruiz apparently is disappointed without any great effort on his part.

In contrast to the animal imagery which to a lesser extent is present in Alpha, the Christ image is new in Beta. This image links a series of events and personages and greatly adds to the ironic tone of Beta. Villaamil's involvement in the Christ image was partially treated in the examination of the *MIAU* leitmotiv, and Luisito's conversations with "God" were discussed under theme. There are, however, two other ways in which this image interrelates Luisito, Abelarda, Víctor, Pura, and Ponce.

During his visits to the Montserrat Church with his friend Murillo, Luisito develops a strong aversion, on purely aesthetic grounds, to the "Cristo melenudo" in one of the chapels (B:347-348):

En Montserrat ... no se encontraba Luis tan a gusto como en las Comendadoras, que es uno de los templos más despejados y más bonitos de Madrid. A Montserrat encontrábalo frío y desnudo; los santos estaban mal trajeados; el culto le parecía pobre, y además de esto, había en la capilla de la derecha, conforme entramos, un Cristo grande, moreno, lleno de manchurrónes de sangre, con enaguas y una melena natural tan larga como el pelo de una mujer, la cual efigie le causaba tanto miedo, que nunca se atrevía a mirarla sino a distancia, y ni que le dieran lo que le dieran entraba en su capilla.

By the same token, Luisito is attracted to the Christ in the Comendadoras.

The Comendadoras Church, the site of Abelarda's tryst with Víctor, is involved in the second way in which Galdós uses the Christ image to link various characters and intensify the ironic tone of Beta. Immediately after Abelarda's conversation with Víctor in the Comendadoras in which Víctor breaks off their relationship by telling Abelarda she should marry Ponce or enter a convent, because, Víctor wryly remarks, "tú has nacido para la vida espiritual" (B:503), Abelarda, stupefied and absolutely void of religious sentiment, stares at the Christ on the altar (B:504-2):

El Cristo, mucho mayor que la imagen de su Madre, extendíase por el muro arriba, tocando al techo del templete con su corona de abrojos y estirando los brazos a in-

creíble distancia ... Todo lo miraba la señorita de Villaamil, no viendo el conjunto, sino los detalles más ínfimos, clavando sus ojos aquí y allí como aguja que picotea sin penetrar, mientras su alma se apretaba contra la esponja henchida de amargor, absorbiéndolo todo.

While Abelarda gazes at the Cross, dumfounded by Víctor's rejection, Pura is arranging Abelarda's marriage to Ponce to take place early in May, "el Día de la Cruz" (B:505-506). This falls on May 3 and is in celebration of the rediscovery of the Cross upon which Christ was crucified. It was returned to Jerusalem in the year 620, on the third of May.

Galdós further builds up the ironic connotations of the Christ image by having the novel unfold in the months of February, March, and April; these months form the pre-Lenten and Lenten season of the ecclesiastical year (Septuagesima, Sexagesima, Quinquagesima Sundays, and Lent), during which all good Catholics are supposed to remind themselves of Christ's sacrifice on the Cross.

The combined effect of the two images, the animal image and the Christ image, is also ironic: the characters are compared to animals, yet they move in the aura of Christ on the Cross; the greatest disparity is in Villaamil, who even compares himself to Christ.

INTERVENTION AND POINT OF VIEW OF THE AUTHOR

A major difference between Alpha and Beta is in point of view, or the angle from which the story, setting, and characters are viewed.²⁰ In Alpha the point of view can best be described as neutral omniscience; in Beta, as editorial omniscience. The difference between the two is the extent to which the author comments upon the events, characters, and so on. In Alpha, Galdós, in his role as author, generally does not comment upon the personages or events, but simply reports or describes in a neutral manner. An exception to his impartiality, however, is the adoption of a limited point of view (that of a particular character) at various times in the outline portion of Alpha. Otherwise, Galdós' presence is unnoticed, except for one first-person utterance which is made parenthetically in the opening paragraph of Alpha (A:1, "como digo"). In Beta, however, Galdós not only retains the single first-person remark of Alpha but adds at least six more (B:42, "como iba diciendo ..."; B:56, "creo que ..."; B:95, 505, 596, etc.) and frequently comments, in his role as narrator, upon some element of the novel.

²⁰ For the way in which the term "point of view" is used in this study see Part I, n. 43.

Another difference between Alpha and Beta is in Galdós' use of the limited point of view. In Alpha it seems to grow out of Galdós' method of writing: i.e., as he writes, he conceives the plot dialectically, in terms of opposition and conflict between personages; he seems to have an extraordinary power to identify²¹ himself with the characters in order to view the action or setting as they might. The use of the limited point of view in Alpha, then, seems to be an inherent feature of Galdós' creative process. In Beta the evidence points in the other direction; Galdós intentionally used the limited point of view as a novelistic technique, as opposed to its "accidental" or "incidental" use in Alpha. He was very much aware of the technique and refined it in successive stages of composition. Whenever Galdós employs a limited point of view in Beta in which the scene or event concentrates on a particular character, the effect is always ironic, as in the following interpolation: Víctor, gazing at the ceiling of his room, discerns the letter "M" formed by the cracks in the plaster (B:177-2):

Examinó punto por punto el comedor, las paredes cubiertas de papel en parte desgarrado, en parte sucio. En algunos trozos, particularmente junto a las puertas, se marcaba crasamente el roce de las personas, en otros se veía bien claras las manos de Luisito y aun la traza de sus lápices. El techo, ahumado en la proyección de la lámpara, tenía dos o tres grietas como una inmensa M. En la pared, agujeros de clavos ...

Galdós specifies that Víctor "examinó punto por punto el comedor," and the description, from Víctor's point of view, follows logically. The "M" which Víctor makes out among the cracks in the ceiling—and upon which Galdós does not comment in his role as author—is the source of the irony: it is the "M" of *Miau*. A galley change made in this same paragraph seems to confirm the connection between the "M" seen by Víctor and the "M" of *Miau*: in proof, Galdós added after the words "inmensa M": "y quizá otras letras menos claras." Certainly this addition leaves little doubt that Galdós, as he originally wrote the para-

²¹ Galdós used the term "to identify one's self with characters" in his prologue to *Los condenados* (1894), where he attempted to account for the poor reception his play received (OC, VI, 696): "El fin de toda obra dramática es interesar y con-mover al auditorio, encadenando su atención, apegándole al asunto y a los caracteres, de suerte que se establezca perfecta fusión entre la vida real, contenida en la mente del público, y la imaginaria que los actores expresan en la escena. Si este fin se realiza, el público se identifica con la obra, se la asimila, acaba por apropiársela, y es al fin el autor mismo recreándose en su obra. El drama *Los condenados* no produjo en el público, al menos en la ocasión de su estreno, el efecto a que aspira toda obra de teatro." A study of Galdós literary theory is yet to be made. His ideas are dispersed throughout his correspondence, his newspaper articles, novels and plays, and the prologues to his own novels and plays, as well as in prologues he wrote for more than twenty books written by other authors.

graph, was very much aware of the technique of limited point of view.

This sequence of changes, moreover, supports my contention that Galdós' creative process in *Miau* unfolded as a series of variations upon a basic plot or plot element. In the Alpha version, Víctor was in his room, but failed to glance at the ceiling and examine it carefully (A:101). In the primitive Beta version (B:177, before Galdós interpolated B:177-2), Galdós added details of the sordid condition of the room. By subsequent interpolations within Beta (B:177-2), Galdós has Víctor distinguish an "M" among the ceiling cracks. Finally, through a change in proof, Víctor is made to see other letters also. The plot element (Víctor in his room) came first. Next came several details (about the condition of the room); then irony was developed (as Víctor makes out the "M"), and finally intensified (as he sees several more letters).

Another important change between versions is the more frequent intrusion in Beta of Galdós commenting upon the action or giving an inner view of a character. The latter procedure makes the occasional disavowal by Galdós of knowledge of what a character is "really" thinking or of what "really" happened all the more ironic. For example, Galdós, referring to Luisito's visits to Quintina's home, denies knowledge of the significance of a picture of God in Luisito's visions (B:215-9): "Cierta día vió un padre Eterno, de lengua y barba blanca [*sic*] y con el mundo en la mano, el cual le impresionó mucho. Se derivaba de esto el fenómeno extrañísimo de sus visiones? Nadie lo sabe; nadie, quizás, lo sabrá nunca. Pero a lo mejor ..." On the whole, however, the "real" inner look is more common than the denial. Galdós usually explains what is going on inside a character's mind without resorting to a monologue or *style indirect libre*. Toward the end of Beta, Galdós reports Luisito's reaction to Pura's comment that Quintina was an evil woman (B:620): "Oía Cadalso estas cosas con incredulidad, porque realmente eran papas demasiado gordas para que las tragase un niño crecido y que empezaba a conocer el mundo." Only Luisito, Quintina, and Federico Ruiz are not seriously maligned by Galdós' commentary. Víctor is the butt of many of Galdós' remarks, as in Galdós' insistence upon repeating that Víctor's trite expressions have literary origins:

Víctor doraba sus mentiras con metáforas y antítesis de un romanticismo pesimista que está mandado recoger. (B:242-243)

—recordando frases que había leído en otros tiempos y enjaretándolas con la mayor frescura. (B:499)

Galdós added commentary in Beta functions also in the creation of

dramatic irony. By means of the comments, the reader realizes the import of what is being said or enacted, but the character, of course, does not. An example of this is Galdós' comment on the play which the *tertulia* members are rehearsing in the Villaamil home. Galdós indirectly describes the Villaamil family when he discloses the substance of the play; the technique of the "play within a play" is nothing new in literature, to be sure, but it is seldom used by Galdós in his novels (B:259):

De propósito había escogido Abelarda un papel sencillo e insignificante, el de criada, que al alzarse el telón, salía plumero en mano, lamentándose de que sus amos no le pagaban el salario, y revelando al público que la casa en que servía era la más tronada de Madrid. La pieza pertenecía al género predilecto de este corte, y todo se reducía a presentar una familia cursi, con poco dinero y mucha vanidad.²²

Galdós, in Beta, in contrast to the neutral point of view and occasional use of a limited point of view in the outline part of Alpha, assumes any attitude toward his material that he chooses—close or distant, with access to a character's thoughts or without. Occasionally he narrates in the first person, but no particular effect is derived from such intrusion. The most important results of Galdós' interventions are the revelation of his attitudes toward the characters and the irony he develops through commentary. The main difference between the point of view in Alpha and Beta is in the extent of Galdós' intrusion and the degree of purpose—inferred and not proved—in his use of a limited point of view. In the Alpha version, little irony results from the changes in point of view; in Beta, irony is characteristically generated.

SUMMARY

Galdós wrote the 769 manuscript pages of the Beta version in three parts. The first (Part 1, B:1-196) was a rewrite of the outline portion of Alpha (to A:111) in which the full-fledged portion of Alpha was followed very closely. The second (Part 2, B:197-521) was an expansion of the outline portion of Alpha between A:111-127. Upon reaching B:522, Galdós drew up the three-page Beta-conclusion outline,

²² Similarly, dramatic irony characterizes Villaamil's ignorance of the object of Abelarda's prayers. She is actually hoping that Víctor will be hers, but Villaamil believes that she was praying for him (B:471): "Confíaba mucho Villaamil en las oraciones de su hija, que creía fuesen por él." In like manner, the Villaamil family account for Abelarda's strange behavior—really caused by her strained relationship with Víctor—by believing her to be ill, or to have the same sickness as her deceased sister Luisa, to be more pious than usual. Only in the final stages of the novel does Villaamil suspect the truth, and certainty in regard to the affair between Víctor and Abelarda is one of several discoveries which push him toward suicide.

made several series of important interpolations, and completed the manuscript. The last three chapters of Beta are not referred to in the Alpha version or the Beta-conclusion outline; they apparently were written directly into Beta as Galdós composed it.

From a study of the changes between the Alpha and the Beta versions, it is clear that the novel was constantly changed and revised as Galdós wrote it. The general plot lines of Alpha were followed in Beta, except for certain differences made in the Beta-conclusion outline and the final three chapters. My conclusion is that Galdós, in writing any part of *Miau*, always began with a story, a plot. Once the story was written down, Galdós modified its presentation by means of expansions, additions, or interpolations. This general procedure applies equally to the novel as a whole (the development from Alpha to Beta) or to a particular part of it (the additions, expansions, and interpolations made by Galdós in the scene in which Víctor examines the ceiling of his room).

Galdós' employment of techniques and devices to strengthen the structure of Beta was clearly indicated by the interpolations and name changes. The *MIAU* leitmotiv together with the Beta-conclusion outline form the skewer to which Galdós attached the last third of the novel (B:522-704).

III. CHANGES IN PROOF

ALTHOUGH I have never seen the galley or page proof of *Miau*, I shall briefly discuss the changes that Galdós is assumed to have made in the proof sheets received from the printer. I have deduced the proof changes by comparing the Beta manuscript version—the one sent to the printer—with the first printed edition. The changes are the last made in *Miau* by Galdós, since the first and second editions, both published during Galdós' lifetime, are identical; I have been unable to find any changes in subsequent editions.

The proof changes are very numerous; no page is without at least one, and on some pages almost half of the words have been changed. By far the most frequent type of change is the word-for-word substitution, where a less common word replaces the ordinary or trite. This type of change was not unusual for Galdós; the same tendency exists in proof sheets of other novels by Galdós which I have examined. The next most frequent alteration is the suppression of a sentence or of a phrase; much less frequent is the addition of a phrase or sentence. In no case is an entire page added, and only rarely, in comparison to the word-for-word substitution, is more than a sentence interpolated in the galley. Of the thirty-six important galley changes, twenty-four are suppressions, four are interpolations, and the rest are sections in which a great number of word-for-word substitutions were made.

In no way are structure, theme, or plot affected by the "elegant variations" practiced by Galdós. Several important interpolations in galley, however, do show that Galdós consciously carried forward the refinement of several techniques such as a limited point of view and the development of the Christ image. Other changes stress the ironic tone of a particular passage (e.g., the deletion of the name of the *Ministro de Hacienda* from the envelope in Luisito's dream). Two suppressions involve Luisito and the religious objects in Quintina's home. In another series of proof changes, Galdós seems to be playing with the word *monstruo* as he uses it in reference to several persons from different points of view. Another suppression removes a phrase which did little other than to call attention to Galdós as author.

In any event, the process of expansion and addition which characterized the writing of the Beta version is atypical of the changes made in galley. Galdós, for the most part, prunes the second version, changes the words on almost a one-for-one basis, and adds very rarely. The changes are generally more frequent after chapter xii, the point at which Galdós interpolated within the second version the background

chapters, the point which corresponds to the ending of the full-fledged portion of the Alpha manuscript version. Apparently Galdós was satisfied with most of the rewritten material in Beta.

The galley changes in the first paragraph, for example are very few. They continue the process of generalization in the first part of the paragraph which began with the first corrections even within the Alpha version and continued in the subsequent rewritings (primitive and final Beta versions). The words inserted in proof are put in italics below, and those they replace are in brackets:

A las cuatro de la tarde, la chiquillería de la escuela pública de la plazuela del Limón [salía] *salió* atropelladamente de clase, con algazara de mil demonios. Ningún himno a la libertad, entre los muchos que se han compuesto en las diferentes naciones, es tan hermoso como el que entonan los oprimidos de la enseñanza elemental al soltar el grillete de la disciplina escolar y *echarse a la calle* piando y saltando [Sus gritos y el coraje] *La furia insana* con que se lanzan a los más arriesgados ejercicios de volatinería, [volatinería, la crudeza inocente con que expresan su dicha, los estropicios] los estropicios que suelen causar a algún pacífico transeúnte, el delirio de la autonomía individual ...

The first two changes sharpen the focus upon the crowd of children as a whole; the tense change underlines the sudden disgorging of the children from school, and the replacement of "sus gritos y el coraje" by "la furia insana" tends toward a single reaction of the observer rather than a composite one. Much the same effect results from the third change. The refinements in this paragraph are consistent with those made in the earlier versions in which a general scene is presented to the reader and then is gradually delimited until the reader's attention rests upon Luisito Cadalso.

An example of the most common type of proof change, the "elegant variation," occurs on B:258 to 258-2, which open chapter xviii. Most of the scene described by Galdós was added to the second version through interpolation, and thereafter was not corrected or substantially rewritten until he made the changes in proof. The italicized words are those changed in proof, and those they replace are in brackets (B:258 to 258-2):

La [pobre] *mísera* Abelarda [estaba] *andaba* tan [desmejorada aquellos días] *desmejoradilla*, que su madre y su tía la creyeron enferma y hablaron de llamar al médico. [Pero] *no obstante*, continuaba haciendo la vida ordinaria, trabajando durante [una gran parte] *muchas horas* del día, en transformaciones y arreglos de vestidos. [Tenía] *Usaba* un maniquí de mimbres [que unas veces estaba en], *trashumante del* gabinete al comedor, y que al anochecer parecía una persona, la cuarta *Miau*, o el espectro de alguno de la familia que venía del otro mundo a

visitar a [los suyos] *su progenie*. Sobre aquel molde probaba la [joven] *insignificante* sus cortes y hechuras, que eran bastante [háviles] *graciosas*. [En aquellos días] *A la sazón* [se arreglaba] *traía entre manos* un [traje] *vestido* con retazos de cachemir que [había prestado] *prestaron* ya dos servicios y había sido vuelto del revés y lo de arriba abajo. Se les añadía, para combinar, una telucha de a peseta. [De esta manera] *Semejantes componendas* [se los compañía] *eran familiares a* Pura, y [cuando] *si* una tela no podía lavarse ni volverse, la mandaba al tinte, y ... como [nueva] *acabada de estrenar*. Con tal sistema, [había] *hubo* vestido que [les salía] *salíó* por veinticuatro reales.

The closeness in meaning between the substituted and substituting words is clear: estaba-andaba, una gran parte—durante muchas horas, tenía—usaba, los suyos—su progenie, en aquellos días—a la sazón. The style becomes less colloquial and more literary with little difference in content.

Galdós, aware of the change in the *muletilla* of Ramón Villaamil, who in *Fortunata y Jacinta* was known as *Ramsés II*, adds at the end of the first chapter an aside to the reader clarifying the point before he begins to expand the *tigre* likeness noted for the first time in the second version just one paragraph earlier:

Falta decir que este Villaamil era el que en ciertas tertulias de café recibió el apodo de *Ramsés II*.*

**Fortunata y Jacinta*, Tomo III.

Other asides of this type clearly reveal Galdós' attitude toward Villaamil. At the end of chapter xiii, in which Galdós supplies the background of the Villaamil family, he adds the following comment: "Tal era el patrón, aunque el texto fuera otro." Galdós' irony is again apparent as he puts forth half-smilingly the claim for truth, for actuality of events and characters.

Two suppressions involve Quintina and the religious objects in her home. The first is in a conversation between Villaamil and Luisito (B:470); the second, in a conversation between Luisito and "God" (B:630-631). The words enclosed in brackets were suppressed in proof:

... se le levanta el faldón al cura. [Ah! no sabes? La tía Quintina me dijo que tiene en su casa un cáliz chiquito, vianajeras y casulla, para que yo aprenda ... —Deja a la tía Quintina en su casa (con desabrimiento) con todos sus chirimbolos. Cuando me coloquen (con efusión, y sintiéndose en aquel instante tan niño como su nieto) te compro un altar mejor que los que tienen Quintina y su marido, que son merca-chifles de iglesia ... verás, qué cosas tan bonitas te compro y qué santos tan guapos ... Los ojos de Cadalsito bailaron en la oscuridad.]
—Mira—le dijo ... (B:470)

En casa de tu tía Quintina verás todas las cosas que se usan en el culto. [Las tiene también chiquitas y de juguetes para los niños que gustan de entretenerse, con altaritos y haciendo funciones.] (B:630-631)

The effect of the first suppression is to postpone the issue of the religious objects in Quintina's house. The rejection of Quintina by Villaamil, had it remained, could have weakened Villaamil's later argument when he persuades Luisito to go to Quintina's home by promising him the opportunity to play with the many chalices and statues. The second suppression, in the conversation between "God" and Luisito, makes the conversation more consistent in that a paragraph later "God" chides Luisito for wanting to go to Quintina's just to play with the toys:

... Tú lo deseas por la novelería de *ver santos y por los juguetes que te tienen allí*, y al mismo tiempo, *no quieres* separarte ... (B:631—italicized words changed in proof)

... Tú los deseas por la novelería de los juguetes *eclesiásticos*, y al mismo tiempo, *temes* separarte ... (1st ed., p. 388)

The galley changes in the sentence just quoted do not affect the sense except to clarify that *religious* objects are the toys that appeal to Luisito.

Another series of changes centers on the word *monstruo*. It is used first by Abelarda in reference to Luisito, then by Galdós referring to Víctor, by Galdós referring to Abelarda, and again by Galdós referring to Víctor. The changes create an ironic interplay among the various uses of the epithet and the disclosure by Galdós of his own attitude toward Víctor and Abelarda. The four references are as follows (words in italics inserted by Galdós in proof; words in brackets are those replaced), (B:514): "Y [Luisa] *Abelarda* [pronunciaba] *repetía* las mismas palabras [que aquélla en aquel lance] *de la muerte*, diciendo que el pobre niño era monstruo, [o diablito] *un aborto del infierno* ..." In both instances the person who calls Luisito "monstruo" is Abelarda or Luisa and not Galdós. The word "monstruo" is retained in the proof rewriting. The second reference (B:598) is: "Pero lo más singular fué que a poco de la entrada [de Víctor] *del monstruo*, sintió [Abelarda] *la sosa* en su alma ..." Galdós thereby calls Víctor "monstruo" and Abelarda "sosa"—epithets he uses again for the same two characters before the end of the novel. Third (B:600 and in first edition without change): "... así Abelarda, en cuanto derribó y clavó las uñas a Luisito ya no fué mujer sino el ser monstruoso ..." The remark above follows the earlier reference to Víctor as "monstruo" by only two manuscript pages, one printed page.

The fourth reference (B:619) is: "A esto respondió [Víctor] *el monstruo* ..." The pattern seems clear; Abelarda calls Luisito *monstruo*, yet Galdós calls both her and Víctor by the same name. Thus, simply by substituting one-word epithets, Galdós even in proof intensifies the irony.

Galdós' occasional reluctance to announce his presence in the novel is revealed by the following change:

Desconcertada para muchos días quedó Abelarda después del largo diálogo con Víctor *de que antes hablé*; pero ponía la infeliz ... (B:342-7—italicized words changed in proof)

Desconcertada para muchos días quedó Abelarda después del largo dialogo *aquel* con Víctor; pero ponía la infeliz ... (1st ed.)

Galdós' reference to himself as narrator is eliminated and the addition of the word *aquel* serves the purpose of referring the reader back in time.

The other proof changes function in about the same way as those I have commented upon above. The process of expansion in the two manuscript versions is reversed, for the most part, as Galdós makes more suppressions than interpolations of new material. The most frequent change is that which involves one word at a time and is the substitution of a common word by one which is either more unusual or more literary. In the suppressions the result is most frequently additional emphasis upon the ironic tone of the novel or a greater consistency of events or conversations which are related to one another (e.g., the conversations dealing with the religious objects in Quintina's home). Galdós' main purpose and the result of the changes seem to be the removal of the common word, especially when it is of the author speaking as author.

Once the proof changes were completed, the creative process in *Miau* terminated. Galdós never returned to the text to make further changes. The novel was completed as far as he was concerned.

IV. CONCLUSION

THE PURPOSE of this study has been to trace Galdós' steps in the creative process of *Miau* as revealed by an examination of the manuscripts and external evidence, as well, when relevant.

The *cesante* theme in Spanish literature was not new when Galdós began *Miau* in 1887; on the contrary, it was a commonplace of the times. Galdós himself had previously written about unemployed civil servants in both newspaper articles and novels, as, for example, in *La de Bringas* (1884) and in Part III of *Fortunata y Jacinta* (1886). In the latter, Galdós first introduced the protagonist of *Miau*, Ramón Villaamil, to his readers. In *Fortunata*, Villaamil was a very minor character whose only actions were to badger other people in an effort to gain their influence in his reappointment.

As Galdós composed *Fortunata* and *Miau*, he also wrote many newspaper articles for *La Prensa* of Buenos Aires. Among the topics he treated in the latter were the problems of the influence of *caciques*, or political bosses, in Spanish politics, the dangers inherent in the overly conservative thinking of financial administrators, faults of the civil service system, and his abhorrence of violent changes in the government. The keynote of Galdós' journalistic writings, however, was his plea for individual morality, since he believed that social progress could stem only from the individual's sense of decency and his consideration for his fellow man. Galdós was optimistic about Spain's future and believed that the development of a strong middle class would give Spain new power. He developed each of these themes in *Miau*: thus there is an ideological parallel between Galdós' journalism and his novels.

This is not to say that Galdós conceived *Miau* around ideas; exactly the opposite seems to be true. I suggest that, in the newspaper articles, Galdós was writing primarily to express ideas, concepts; in his novels his first concern was for a story—and then, the story established, Galdós, through various techniques and means (additions, expansions, interpolations, etc.), made possible new and different thematic interpretations or, more simply stated, gave the story new meaning. This is fundamentally what was revealed in this study of the *Miau* manuscript.

Galdós worked on the *Miau* manuscript between December 26, 1887, and April, 1888. The Alpha version, begun on December 26, 1887, and terminated on or before February 4, 1888, the date on which he commenced the Beta version, is basically an unadorned plot (the outline portion, A:111-132) with a moderately elaborate introduction (A:1-

111). Galdós' primary effort in Alpha was, I believe, to present the principal personages, to create a conflict, and then to unfold a plot around that conflict. In one part of the Alpha text there is evidence of a close textual relation between an article Galdós wrote for *La Prensa* and his description of Pantoja. Rather than consciously copying or transcribing the *La Prensa* article in Alpha, Galdós seems to have had a mental stock of protean verbal complexes which he was able to adapt according to the need at hand.

As Galdós composed Alpha, he made numerous changes in the text. Most of them involved only one word, and even the longest, only eleven lines. In the introduction or exposition of Alpha (A:1-111), Galdós made minor stylistic improvements for the most part (word-for-word substitutions, parallel constructions, etc.), except for the opening paragraph, where Galdós' corrections and additions functioned harmoniously in such a way that the focus gradually moved from a general scene to a particular character, Pepín; simultaneously, Galdós realized a shift in attitude toward the schoolboys—from approval of their spirit to disapproval of their actions. More important to an understanding of Galdós' creative process, however, were changes made in the outline portion of the Alpha text which involved point of view, temporal references, and names of characters. Galdós tended to identify himself with his characters as he wrote; he conceived Alpha in terms of conflict between characters—the type of conflict that is the essence of the novel as a prose form. The alteration of temporal references revealed that Galdós carefully gave Alpha a temporal structure, a technique that was expanded in Beta. Alpha is in part a reasonably fully developed exposition followed by a plot outline, with the problem of reward and punishment on earth as the main theme. Villaamil is depicted as a deserving person unjustly deprived of his reward by some unknown power. His suicide is seen as a result of the overwhelming pressure exerted by external forces. In Beta the primary difference in this connection is in the direction and source of the forces acting upon Villaamil.

Galdós wrote the Beta version between February 4, 1888, and an unspecified day in April of the same year. The Beta version is the same as that which appeared in print except for minor changes in proof. The general plot lines and structure of Alpha were retained, but through a series of expansions, additions, and interpolations in Beta, Galdós modified the main theme, which is Galdós' comment on life to the effect that it is morally wrong for a person to think only of himself and to disre-

gard the consequences of his behavior for others. This theme is a negative statement of the positive theme of the exercise of charity in Galdós' subsequent novels, such as *Nazarín* (1895), *Halma* (1895), and *Misericordia* (1897).

Galdós composed Beta in three parts. Part 1, the phase of exposition, is fundamentally an expansion of the full-fledged portion of Alpha (A:1-111). Part 2, the phase of complication, is similar to Part 1 in that it is an expansion of Alpha, but, unlike Part 1, Part 2 adds many events, descriptions, and, above all, commentary by the author. Part 3, the climax and conclusion phases, is based only slightly upon Alpha (A:127-132) and primarily upon the Beta-conclusion outline which Galdós wrote upon finishing two-thirds of the text of Beta. The final three chapters of Beta were based upon neither Alpha nor the Beta-conclusion outline, but were apparently written without reference to any notes whatever.

The major difference between Alpha and Beta was in theme, which was brought about principally through a change in tone, the development of irony in Beta. The key to the interpretation of both Alpha and Beta is the way in which Villaamil is presented by the author. In Alpha, Villaamil is a sympathetic character; in Beta he is not. Galdós modified Villaamil's presentation in many ways: additions to Beta's plot, commentary by the author, development of the *MIAU* leitmotiv and the Christ image, and so on. The ironic tone of Beta was deliberately developed by Galdós not only as he wrote the consecutively numbered pages of Beta, but also in frequent interpolations within the Beta text (e.g., re Guillén, De la Caña, *MIAU*, etc.).

Another important change was in the symbolic roles of Luisito and Quintina, a feature of Beta that was absent from Alpha. Through these two personages Galdós revealed his belief that the future of Spanish liberalism lay with Spain's growing middle class, a notion which Galdós had previously expressed in a newspaper article in *La Prensa*.¹

The Beta version is the one that appeared in print, except for minor changes made in proof. Most of the changes in proof involved only one

¹ In an article written in January, 1901, for *El Progreso Agrícola*, titled "Rura" (see *OC*, VI, 1485-87), Galdós seems to have changed his mind about which class should have the most influence on Spain. In this article he views the agricultural class as the one that should be strengthened. His view is not unlike that of Feijóo's, in "Honra y provecho de la agricultura" (ed. Clásicos Castellanos, vol. 67, *Teatro crítico universal*, pp. 209-252). Galdós pleads for a revitalizing of the agricultural group: "Vamos a la perdición si no impulsamos en el siglo que empieza la magna obra de ennoblecer al labrador, de armarle caballero, de hacerle rico y sabio para que constituya la primera y más poderosa de las clases sociales."

word, as Galdós substituted a slightly more elegant or unusual word for a more common one. The process of expansion in the writing of the Beta version was reversed as Galdós made more suppressions than additions. The primary effect of the suppressions and additions was to emphasize the ironic tone of the novel. In no way were plot, structure, or theme affected by the changes in proof except that a further development of irony supported the main theme.

Galdós did not retouch the text of *Miau* after it appeared in print in 1888.

Galdós began with a personage (1886: Villaamil) and a literary commonplace (1871–1890, at least: *el cesante*); then he wrote a story about the personage, using as a backdrop the literary theme of the *cesante* (1887–1888: Alpha version); next he modified it in such a way that it embodied the major theme of his entire novelistic production: charity or *misericordia* (1888: the Beta version and the final printed edition).

APPENDIX

THE ALPHA VERSION

IT HAS BEEN SAID that handwriting degenerated in the nineteenth century; after struggling to decipher Galdós' hand in the *Miau* manuscript, particularly that portion of Alpha which he was writing only for himself, I add myself to those who would praise the calligraphers of earlier times. In the following transcription, words crossed out in the original are enclosed in brackets, words added interlinearly are italicized, words obliterated are indicated by three hyphens, and words underlined in the original are printed in boldface. Manuscript page numbers are given in angular brackets.

26 de dic 87

Miau

A las [cinco] *cuatro de [una] la tarde [del mes de Enero o Febrero]* los chiquillos que asisten a la escuela *pública* de la plazuela del Limón salieron atropelladamente, con algazara de mil demonios. Los inquietos cuerpos, entumecidos por la [forzada] circunspección de clase, [necesitaban] necesitaban violenta gimnasia, los pulmones [aire,] *aire* los espíritus embriaguez de alegría. Salieron [como pájaros] *como digo* en tropel, [a empujones] *empujándose*; el último quería ser el primero, [- - - la plazuela se animó con sus pisotadas y brincos, - - - sus gritos, y los más chicos brincaban y chillaban más que los grandes.] [La plazuela solitaria se animó con] [este bullicio] [el bullicio infantil] y los más pequeños *querían* [es - - -] *sobrepujar*, por la agudeza de sus chillidos y el arranque de sus brincos, a [los más talludos] *mayores*. Entre [los de talla mediana] [menor talla había uno] *ellos* había uno de menguada estatura, [algo] disconforme con su edad, [que] el cual debía de ser de temperamento muy pacífico, porque <2> se apartó del bullicio de [sus compañeros para] *la bandada* para emprender solo y en silencio el camino de su casa. Y lo mismo fué ver[le] sus compañeros [apartado del grupo,] [con ad] [más bien como quien huye que como quien tranquilamente se retira,] *aquel apartamiento que más bien parecía huida* fueron en seguimiento de él acosándole [con chacota] y haciéndole burleta. Uno le cogía de un brazo, otro le [empujaba] estrujaba la cara y pero él logró desasirse y [corrió] [apretó a correr] siguió. Entonces [un] dos o tres de ellos le [gritaron] tiraron piedras, gritando *Miau*, y toda la partida [exclamó en] [soltó el grito en disorde coro,] [*en gatesco*] [empezó a - - -le] *en disorde coro*, [entonó] [le azuzaba con el *Miau*

chillándole;] *repetía Miau, Miau, Maiu* ... [Esta] [La gatesea manifestación siguió el]

El pobre chico [la] en cuyo obsequio se hacía la gatesea manifestación, se llamaba Pepito Cadalso, [y era] [estaba poco adelantado] *algo* atrasado de estatura, pálido, y de men[guadas carnes] guada constitución. Era tan tímido que [ni] <3> esquivaba la amistad de sus compañeros, temeroso de las bromas de algunos de ellos; era siempre el [último en las travesuras] menos decidido en las travesuras, el [menos ard] *más* torpe en los juegos, y el *más* formal en clase, aunque uno de los menos aventajados, quizás porque su propia timidez era causa de que dijera mal lo que sabía o porque la voz del maestro le inspirara verdadero temor, turbando sus facultades. Cuando doblaron la esquina de la calle de Montserrat, uniósele uno de [los tales silbantes] sus condiscípulos, muy cargado de libros, la pizarra a la espalda, roto el calzado, [y con las rodilleras] *en la cabeza* boina roja [y] ladeada, y [ren] el pantalón [de] [con rodilleras - - - surcidos] *surcido* [al modo de parchas] muy alto por la tensión de las rodilleras. [Era el este el Mun] [Murillo, talla] [el gallito de la clase, el más sabio y precoz] [de los alumnos;] [de la escuela] [así llamaban] [*llamabanle Murillo*] *Llamaban al tal Murillo*, [*y era el gallito de la escuela*] y era el chico más aplicado, como de los <4> mejores amigos que Cadalso tenía en ella. Su padre era el carnicero de la calle de Ansel, y le destinaba a seguir la carrera de leyes, porque se le había puesto en la cabeza que el chico había de ser personaje, [Murillo] [Ll] [La] [El] quizás gran orador; por qué no ministro? El futuro grande hombre habló de este modo a [su] su compañero:

“Mia tu, Cadalso ... [- - -] [- - -] a [mí no me] *a qué a mí no* me daban esas bromas? De la piña que les pegaba ... ! contro. Pero tú [eres un ma- - -] *no tienes alma* ... Yo digo que no se deben poner motes. Sabes tú quién tie [ne] la culpa? Pues Padillita, el de la [- - -] *casa de préstamos*. Ayer fué contando que su mamá *tú* [sabes] *te enteras?* había [dicho] dicho que a tu abuela y a tus tías las pusieron *por mote las Miau*, porque tienen las caras *verbigracia* como las de un gato. Dijo que en el [teatro] paraíso del Teatro Real [las habían puesto] *todos las llaman así, y* <5> dicen: “ya están ahí las Miau.”

Pepito Cadalso se puso rojo hasta la raíz del cabello. La indignación y la vergüenza no le permitieron hablar, ni si pudiera hacerlo, habría encontrado palabras con que volver por la ultrajada dignidad de la familia.

“Padillita es un ordinario—añadió el otro, —y eso de poner motes es

de tíos, [contro] [contro] *vele ahí*. Su padre es un tío, su madre una tía, y sus tías unas tías. ¡Qué familiaje! Viven de chuparle la sangre al pobre, y ¡qué te crees? al [de no] que no [- - -] *desempeña* la capa se la venden y [luego] por eso las ponen colgadas al balcón para que [las vea] la gente las vea y suba a comprar. [Padillita es también muy prestamista y da dinero] *Yo te digo que si Padillita me pone* motes a mí, le rompo la cara. Pero a tí no te tienen miedo porque [de] *de* todo te asustas. y [se le] *vele ahí* ... [Ca- - -] Cadalso, *deteniéndose en la puerta de su casa*, miró a su amigo con semblante [consternado] triste. El otro le dió un codazo y partió a escape

1 de

<6, 7, 8 missing; 9,> menudas y graciosas, el color fresco, la cabellera *rubia* [bien peinada mas con tal- -efusión de los pelos] [con la frente] [sin arte tal, que su cabeza] [*con cierta profusión de rizos sobre la frente*] con cierta efusión extravagante de los cabellos de la frente, cual si se quisiese obtener un [resultado] *efecto* vaporoso, algo de angélico y espiritual, [com] combinando el cabello con las líneas graciosas del rostro. Era la señora aquella de menos que mediana estatura, y ostentaba peinador [y una bata de la] no muy limpio y una bata de tartan verde.

“Eras tú ... Entra hijo—le dijo la [señora aquella] dama, que era su abuela en persona. Yo creí que era Ponce con los billetes del Teatro Real. ¡Que alma tiene! [Las cinco y media y] dijo que venía a las dos, y son las cinco y media

En este punto apareció otra señora muy parecida a la [anteriormente] anterior, de menos edad, y ambas fueron al comedor, [hablando de lo mismo] poniendo de ora y miel al tal Ponce porque no <10> había parecido con los billetes. En el comedor, a donde fué Pepito, [siguiendo] para dejar sus libros, había una joven, cosiendo junto a la ventana. Era la tía [Elisa] [Rosaura] [*Modesta*] *Abelarda* de veinte y seis años, bastante parecida a su mamá. Las tres picotearon sobre aquel caso inaudito de que Ponce, habiendo prometido traer los billetes a las dos, no hubiera parecido a las cinco y media de la tarde. En tanto Pepito miraba a su abuela, a su tía mayor, a su tía menor, y comparando la fisonomía de las tres con la del micho que en el comedor estaba, [había] durmiendo a los pies de [Rosaura], *Abelarda* halló que había perfecta semejanza entre [las dos] ellas, [y él, que una de dos o co- - abuela] [t] [tía,] [la] [las tres mujeres] [se parecían mucho al gato] [tenían facciones] [bien podrían pasar por tres] [gatitos,] [gatos grandes **vestidos de** su imaginación <11 missing; 12> ¡Paca no te ha dado esta tarde merienda?

—Sí ... no; me dijo que subiera, y que bajara después por la merienda. ¡Voy?

—Sí, hijo; ve corriéndote, y te estás abajo un rato, si quieres ... No, sube prontido, [dentro de una] que tu abuelo te necesita para que le hagas un recado.

[No se oían todavía los pasos de]

Cerraba la señora la puerta tras Pepito, cuando de los [sic] aposento próximo a la entrada de la casa salió una voz [que decía] cavernosa y profunda que decía: Pura, Pura ...

Dª Pura, [pues] abrió una puerta y entró en el despacho de su esposo, [que escribía cartas en un pupitre] *Era el despacho pequeño, oscuro, y apenas se veía ya en él, pues caía la tarde.* [Levantose de] *Vió d. Pura erguirse* una figura escueta y largilucha que <13, 14 missing; 15> [he pue] me he decidido a volver a molestar al amigo [Pez] *Cucúrbitas.* Es la única persona verdaderamente compasiva, [un] *entre todos mis amigos*, un caballero en toda la extensión de la palabra, que se hace cargo de las necesidades.

[Villaamil] *D. Ramón Villaamil* (que así se llamaba aquel sujeto) se sentó, sin dejar de hablar:

“Porque ya ves lo que me hizo ayer ese [groserote] badulaque de Rubín. Le pinto mi necesidad, le [- - -] *pero* arrostro la vergüenza de [suplicar] apelar a mi buena amistad para que me ampare ... Entre [amigos y] personas decentes esto [no es] es muy triste, y [el corazón] se hiela la sangre al dar semejante paso; pero que remedio hay! ... Pues ese ingrato, ese olvidazo, a quien [- - -] tuve de escribiente en mi oficina siendo yo oficial primero, ese desvergonzado que por su audacia [me] ha pasado por delante de mí llegando a ser gobernador de provincia tiene la desfachatez <16> de mandarme un duro.

Villaamil dió un puñetazo sobre la mesa, que hizo saltar todas las cartas, como si quisieran huir aterrorizadas, y después apoyó la frente en la mano. Su mujer dió un gran respiro, y él irguió de nuevo la [frente] amarilla frente, [con adem] [expresivo] y con expresión resignada y soberana prosiguió así:

“En este mundo todo es egoísmo, ingratitud, y [los] el que está caído no encuentra una mano que le extiende para ayudarle a levantarse ... Como esa tontería de Montes que me debe su carrera, ... yo le propuse para el ascenso en la Contaduría central. Pues ya ni siquiera me saluda. Se da una importancia que ni el ministro. Y va siempre adelante. Acaban de as darle catorce mil. [Como que es] todo por adulón y rastreo. [Toda un] No sabe [una palabra] *palotada de* <17> ad-

ministración; no hace más que quitarle motes al Director y estar de broma con los porteros. [No tiene] [Su ortografía] [*No*] *Tiene peor ortografía* que un perro, y escribe [- - -] *hacha* sin h ... *y echar con ella* [- - -] [A estos] Pero en fin dejemos a un lado estas miserias. Como te decía, me he determinado a escribir otra vez al Sr. de Cucúrbitas. Cierto que le he molestado muchas veces; pero es la persona más decente que me ha entrado a la casa en toda mi vida. Sabe que estoy agradecido, que estoy pasando una trinetada horrible ... en [fin,] *fin*, [¿qué] [crees] [crees tú? Se enfadará por] *crees tú* que se enojará [- - -] *con* tanto petitorio? Y si se enoja, paciencia, no tenemos [- - - más amparo] ya a donde volvernos, y si éste nos desampara, iremos todos a tirarnos por el viaducto. Esta situación es horrible, horrible ... y no creí nunca, no creí nunca llegar a verme como me veo.”

Dió Villaamil un gran suspiro, clavando los <18> ojos en el techo. Tenía la expresión sublime de un [mártir después de la] apóstol [más] en el momento en que lo están martirizando, algo como el San Bartólome de Ribera, cuando lo suspenden del árbol y le descueran aquellos [- - -sin entrañas] *tunantes de gentiles como si fuera* un cabrito.

—Bueno, dame la carta para Cucúrbitas—dijo D^a Pura, que acostumbrada [a aquellas lastimosas escasas] *a tales lástimas* y las miraba como cosa natural y corriente—Irá el niño a llevarla. Y ten confianza en la Providencia, hombre. Me ha dado la corozonada de que en lo que falta del mes te colocan, sí, hombre, [te colocan y] colocan, tenlo por cierto.

II

“Colocarme!—exclamó Villaamil—poniendo toda su alma en una palabra, y sus [bra] manos, después de andar un rato por encima de la cabeza, cayeron desploma- <19> das sobre los brazos del sillón. Cuando esto se verificó, ya D^a Pura no estaba allí, pues [- - -] había salido con la carta que el pequeño debía llevar a su destino.

[Pepito, que aun estaba en la oficina del memorialista, fué llamado por su abuela - - - - -] [*Salió Pepito, no sin hacer escala en la*]

Ya eran cerca de las seis cuando Pepito salió con la carta no sin [hacer] *volver a hacer* escala breve en [el] el cajón [del] de sus amigos los memorialistas. “Adios, [hijo mío,] *rapaz*—le dijo Pura besándole—Ve prontito para que vuelvas a la hora de comer. Ahí es nada de aquí a la calle [de - -] del Amor de Dios. Sabes bien el camino? Te perderás?

[Pepito dió todas las seguridades] Que se iba a perder, si más de veinte veces había ido a la casa del Sr. de P *y a otras muchas casas de amigos* con recaditos [de su] verbales y escritos! [Y a otras muchas

partes] [llevaba] [las llevaba también] *Era el mensajero* de [las] las horribles ansiedades, *tristezas*, e impacencias de su abuelo; [en parte:] [y en esto era el] [que] [nuncio activo y] [Madrid la] [y] *el que repartía bien todos los barrios de* <20> Madrid las solicitudes del infeliz cesante, implorando [reco] una recomendación, [una - - -] [una] o un socorro. [De] En este [oficio] *oficio de peatón* adquirió [tan] tan completa educación topográfica, que [conocía perfectamente el plano] *recorría [perfectamente] todos los barrios* de Madrid, [averiguando los barrios para las personas que en ellos] *sin perderse. Algunas calles las conocía por los nombres* de [sus] los amigos de su [padre, que en ellas vivían y que tenía a menudo] *abuelo a quienes llevaba cartas.* [En] Aunque sabía ir a tal o cual calle por el camino más corto, [sabía] [usaba] [empleaba] *empleaba a veces* el más largo por [- - -] costumbre y vicio de paseante, o instintos de observador, [que] gustando mucho de examinar escaparates, de oír los discursos de un charlatán [que] vendedor de elixires o de [presenciar la función de un prest] *asistir a los espectáculos de prestidigitación* al aire libre. A lo mejor topaba con un mono que cabalgaba sobre un perro, [y] o que manejaba el molinillo de hacer chocolate lo mismo que una persona. Otras veces le entretenía ver <21, 22 missing; 23> prestado, [- - - tira de jamón] venga jamón, y buenas mujeres. Siempre cambiando de tienda para que no les conozcan los enredos, y siempre arreglando los pingajos para suponer ... la D^a Modesta, que parece un cordero desollado iba la otra noche en rizitos. y la niña era antipática, se ha arreglado un sombrero de cintas viejas. Siempre van tan compuestas que parecen marquesas.

Mendizábal, hombre de gran prudencia y enemigo de la murmuración, no hacía más que asentir(?) con la cabeza. Concluido su trabajo [que] caligráfico que traía entre manos, apagaron la luz, se retiraron a su habitación que era el piso bajo. Allí comieron [Pura] su comidita y Pura seguía implacable: ["Porque- - -] *El bueno de Villaamil* es un mártir de esas tres taraseas. Se irá al cielo si se muere. [A] Cuando le <24> veo salir, con aquella cara de alma del otro mundo, me da una pena que si fuera ministro, le colocaría en seguida. Yo no sé cómo no le colocan en cuanto le ven entrar por las puertas del ministerio. Si yo fuera el ministro me daría miedo.

—Villaamil, —dijo Mendizábal con suficiencia de- [suspendiendo] teniendo la cuchara delante de la boca, —es un hombre honrado, y [aun] en el gobierno no hay ahora más que pillos. Es preciso que [haya] venga una gorda, muy gorda, para que [la nación se] suban los honrados y caigan los tunantes.

Dijo y se tragó el contenido de la chuchara.

En tanto Pepín y Canelo recorrían la calle Ancha, la del Pez, [parando] y avanzaban por un laberinto de calles. Canelo, cuando se separaba demasiado, se volvía para atrás, con la lengua de fuera, para mirar a su compañero. Otras veces seguía detrás. <25> Pepito se paraba a ver en escaparates y decía a su compañero "[Canel] Canelo mira que [—caballos de pa- - -!] *trompetal*. Canelo ponía en el escaparate las dos patas delanteras pero no debía calentar su curiosidad lo que veía porque pronto echaba a andar. Por fin llegaron a la calle del Amor de Dios. Desde una vez que Canelo tuvo [un disgusto] *unos ladridos* con [un gato] *otro perro* que había en la casa de Pez, se quedaba siempre en la calle. Subió Pepín al segundo donde aquel amigo *y protector* de su abuelo vivía, y el criado que le abrió la puerta. le [me] [recibió] [recibió como de recibir] recibió de mal talente. "El señor no está." Pero Pepin, [- - -] [que] que [estaba- - -] *tenía de su abuelo* instrucciones para aquel caso de [- - -] hallarse ausente [el Sr. de Pez] [pone] la víctima, dijo que esperaría, pues [la hora de comer se aproximaba] a las siete iba [a comer] infaliblemente a comer el Sr. de Pez (Cucúrbitas). Sentóse el chico <26> en el banco del recibimiento; los pies [le colgaban] no le llegaban al suelo, y los balanceaba [p] como para hacerse algo [con] que [entretener] con llevar el fastidio de [la] aquel plantón. [El] *En el* recibimiento había una lámina grande [co] de las que da regalo la *Ilustración Inglesa*. Era [un gran] *la una regata* de balandros *de vela* y [un gran acerado] la otra el **Leviathan** [el] Pepín [no] se sabía ya de memoria estas láminas y no le llamaba la atención. El perchero [como uno de nogal] imitación de [nogal] roble, con un espejo, un [gua-] perchas para sombreros y [un] los huecos para los paraguas [en] le había [prod] producido en otro tiempo grande admiración; pero ya [lo veía con indiferencia] *le era indiferente*. No así el gato, que de la parte interior de la casa solía venir a enredar con él y se dejaba acariciar. Aquella tarde no vino el gato, pero en cambio vió Pepín parar a [un] las niñas de Cucúrbitas, [pe] que <27> eran graciosas. Pasaban por el recibimiento [sin- - -] mirándole [a veces con lástima y a veces con desdén Una de ellas] *con lástima o con desdén, pero nunca le habrían dicho* una palabra. La señora de [Cucúrbitas] Cucúrbitas [solía] que era lo mismo que un elefante de gorda pesada y corpulenta, solía también [aprox] dejarse rodar por allí. Pepín la sentía venir, [como] conociendo sus pasos [semejantes al] lentos y pesados. La señora [se ace] llegaba al punto en que el pasillo de la derecha comunica con el recibimiento y deteniéndose allí miraba al mensajero. Después se

volvió a internarse sin decirle una palabra. Cuando Pepín veía [que] destacarse de la penumbra del pasillo la [figura] figura redonda de la señora de Cucúrbitas, se levantaba, [y cortesmente] [de] *rígido como un muñeco de recortes*, recordando las amonestaciones de su abuelo en respecto a saludos. “Cómo está V.- - cómo lo pasa V.?” Pero la mole aquella <28> no le contestaba nunca, retirándose [como un] con paso de elefante reumático.

Aquella noche tardó mucho el Sr. de Cucúrbitas en ir a comer. [Pepín vio] [Pepín] Pepín observó que las niñas estaban impacientes, mas no comprendía que deseaban comer pronto para ir al teatro. Por fin sonó la campanilla, y el criado corrió presuroso a abrir la puerta. [Era al fin el deseado] Entró el [de] señor, y al [ver] ver a Pepín, hizo una [gesto] mueca como de sorpresa desagradable. Pepín se puso en pie y soltó un saludo, como un tiro. El S. no le contestó y entró en el despacho. Pepín aguardó a que el S. le mandara [en] pasar al despacho como de costumbre. Vió que entraron las niñas dando prisa a su papá, y oyó a éste decir: al momento voy, que saquen la sopa. Pepín no pudo menos <29> de pensar cuán rica sopa sería aquella que iban a sacar. El criado [le] salió del despacho y le dijo: pasa, niño. Pasó gorra en mano y allá repitió su saludo al cual se dignó contestar Cucúrbitas [de si] con paternal acento. Era un señor muy bueno, según [pen] opinión de Pepín. Aquella noche tenía en la casa una impresión nueva para Pepín. Le miró con lástima, y al propio tiempo [- -] *con ira* ... Pepín no [podía] podía comprender bien esto. El se figuraba que el [- -] insigne protector [y- -] de su abuelo haría aquella noche lo que otras. Pepín recorbada bien. Generalmente el S. de Cucúrbitas después de leer la carta de Villaamil [sacaba de la cartera] escribía otra, o sin escribir nada [cog] sacaba de una cartera un billete verde o encarnado. y metiéndolo en un sobre se lo daba diciéndole, “Di a tu abue- <30> lo que no se desanime.” Otras veces sacaba del bolsillo duros, y [hacía] o pesetas y los daba cuidadosamente y le daba el lío diciéndole: ten cuidado no lo pierdas. Mételo en el bolsillo del pantalón y le despedía.

Aquella noche, Pepín, en pie delante de la mesa de ministro en que D. Francisco escribía, observó que éste escribía una carta, y que la cerraba sin meter dentro de ella billete, ni moneda alguna. El S. de Cucúrbitas escribía ligero, lo mismo que Mendizábal (el memorialista) y al escribir estaba con sus cejas [bla] peludas un poco fruncidas. Al echar la firma dió un gran suspiro, mirando al niño con profundísima lástima “Que V. lo pase bien,” dijo éste, retirándose, y Cucúrbitas, levantándose, se puso la mano en la frente, y después sacó del bolsillo

dos perros grandes y se los dió, diciéndole: <31> para que compres [pasteles] [pasteles] pasteles. “El chico le dió las gracias y salió. Por la escalera abajo se acometió [la] *una* idea triste. “Hoy no nos da nada.” Era la primera vez que salía de [la ca] allí [- -] llevando a su abuelo una carta vacía. Era la primera vez que D. Francisco le daba perros a él para su peculio privado. En todo esto se fijó con su penetración que daba la precoz experiencia de aquellas cosas. “Y quién sabe, dijo después, como con ideas sugeridas por su inocencia “Puede que le diga que le van a colocar mañana [y que] si le habría metido un billete sin que yo lo viera.

Canelo, que estaba ya impaciente, se le unió en la puerta. Anduvieron juntos, y en una pastelería de la calle de las Huertas, compró Pepín dos bollos de a diez céntimos. Canelo se comió uno y él otro. después siguió hacia su casa.

III

<32> Siguieron calle tras calle, y al [llegar a la del] *entrar en la de la Puebla*, Pepín sintió tan cansado que se sentó en el escalón de una de las tres puertas con reja que tiene en dicha calle el convento de D. Juan de Alarcón. Lo mismo fué sentarse que sentir Pepín un profundo sueño ... Ah! [dijo él] pensó él asustado ... es lo que me da. Efecto a Pepín le **daba** [uno] de tiempo una cosa parecida a un desmayo, sentía frío en el espinazo y se quedaba dormido. Otra cosa rara sentía, y era que el corazón se le paralizaba, aunque no se daba cuenta de [el] la causa, ni *claramente* del efecto. Al [dormir] caer en aquel letargo, que se acentuaba, se acordó de un pobre que solía [ponerse] [pone] pedir limosna en aquel mismo escalón. Era un ciego muy viejo, con una barba blanca y amarillenta, envuelto en capa parda, muy agujereada y muy sucia. Pepín <33 missing; 34> Pero ciertamente era una cosa muy bonita. Luego tenía el tal unas manos blancas, hermosas, y la capa aquella le cubría con unos pliegues muy anchos. El señor aquel le miró poniendo una paternal expresión, y le dijo: “No me conoces? No sabes quién soy?” Pepín, a quien su abuelo había enseñado *muy bien* las reglas *elementales* de la cortesía, contestó—No, señor ... no.” Pues yo soy Dios - - “Que V. es Dios! dijo Pepín, sintiendo una cosa que debía de ser miedo, porque no podía respirar.—“Sí, soy el Padre Eterno. No te asustes. [Ya] [Creo que] —Tú eres Pepe Cadalso”—Para servir a V.—“Ya sé de dónde vienes. [Hoy no] Esta noche [- -] el Sr. de Cucúrbitas no os ha dado nada. Hijo, no siempre se puede. Lo que él dice, hay tantas necesidades que remediar ... “Pepín dió un gran respiro, para activar su respi- <35> ración, y contemplaba el hermosa anciano, [que ini-

ciaba | sentado apoyando el codo [en] en la rodilla y la barba inmensa en la mano, [le miraba] se ladeaba para mirarle a él- - - "Es preciso que tengas paciencia, hijo, mucha paciencia." Pepín dió un [- - -] respiro que quería decir "Lo que es paciencia, ya lo tenemos." Después [si] sintiendo su alma llena de iniciativas, se arrancó a decir esto: "Y cuándo colocan a mi abuelo?" La excelsa persona que con Pepín hablaba dejó un momento de mirar a éste, y [fijó] *fijando* un instante sus ojos en el suelo [- - -] [después de] pareció como distraído. Después volvió a mirar a su interlocutor con cierta melancolía y suspirando, también él suspiraba, [- - -] pronunció estas graves palabras: [- - -] Hay que tener paciencia, hijo. Lo que ellos dicen: hay tantos compromisos ... !" Y [cambiando de tono] [*Dice mi abuelo*] [que- - -el le colocan porque es honrado] *no varía de tono*, <36> aun variando de asunto: "Qué triste se va a poner tu abuelo cuando [reciba la] *reciba esa* carta! ... Cuidado no la pierdas. [Don] [Tú eres] Tú eres un buen chico. Pero es preciso que estudies algo más. Hoy no te supiste la lección de gramática. [Que te dió] Dijiste tantos disparates que la clase toda se reía y con mucha razón. [De] Qué vena te dió de decir que el [punto es una parte] verbo ... ? Es que no te fijas en lo que lees, y cuando estudias estás pensando en las musarañas ... sí, señor. Pepín se puso muy colorado y metió [las] *sus* dos manos entre las rodillas, y [- - -] se las [apretó] apretó—" [P] No basta que seas formal en clase; es preciso que estudies ... Y como te digo esto, te digo [lo otro también] *también* que Padillita es un mal criado y que [hace] [era] hace mal en ponerte motes, llamándote *Miau* ... Es un ordinario, y bien se conoce que sus padres son también ordinarios. [Ya] Verás cómo [- - -] *yo* le restrego una guindilla en la lengua para <37> que no vuelva a decirte cosas ... "Pepín estaba muy agradecido, y [eso] [se lanzó a decir: "Contro, como yo le coja me la ha de pagar] *aunque sabía que Dios está en todas partes, se admiraba* de que estuviera tan bien enterado de lo que en la escuela pasaba. Después se lanzó a decir: "Contro, si yo le cojo ... "Mira, Pepín, no te las echés de valiente, que [no lo eres] eso no te [pega] cuadra. Cuando te digan *Miau* vas al maestro y se lo dices.—Verás tú cómo él castiga a Padillita, y le pone en cruz hora y media"—"vaya que si le pone"—"Y el nombre de *Miau* se lo pusieron a tu abuela y tus tías en el Teatro Real ... Sabes que es gracioso?" El señor se sonrió [con tanta] de tal manera que Pepín no pudo menos de sentir un poquito herida su dignidad.—y ya sé que esta noche van también al [Teatro Real] Paraíso. Diles que te lleven. Con eso pasarás un ratito [llorando] oyendo la ópera." "No me quieren llevar."—dijo Pepín desconsolado. Díga- <38>

selo V.—“Yo? no me meto en eso. Además esta noche [- - -] *han* de estar todos de muy mal [humor] humor; Pobre abuelito tuyo! Cuando [- - -] *abra* la carta ... [Pero tú] la has perdido?” No, señor, aquí está” [“Dámela”] [El señor la tomó, después de mirarla por ambos lados se la volvió] “*La va V. a leer?*—No, [*yo*] *sé lo que dice ... Pero a tu abuelo que se conforme.*”

“Están los tiempos muy malos.” “Están los tiempos muy malos” repitió Pepín. Y el padre Eterno dijo otra vez muy malos, muy malos. Y desapareció.

Pepín se restregaba los ojos. Estaba despierto y veía las calles, con los transeúntes. En frente la tienda de ... corría a su lado. No había nadie. “Ya me pasó aquélla, pensó—Me quedé—qué sé yo cómo. y cuando quiso levantarse, tenía las piernas tan débiles que apenas podía tenerse. Se palpitó la ropa a ver si había perdido la carta ... Pero no, la carta estaba en su sitio. —Pero qué era lo que <39> le había pasado? qué personaje aquel que había visto? Otras veces se le había dado aquel desayuno, principalmente cuando se acercaban las horas de comer y estaba con ganas; pero nunca le había ocurrido unos personajes tan extraordinarios. Sería verdad que era Dios aquél? Y qué relación tenía con el pobre ciego que en tal sitio solía pedir limosna?

Pensando estas cosas, [d] dirigióse Pepín hacia su casa, con toda la prisa que le permitía la flojera de las piernas. Le dolía cabeza en la frente sentía algo de sudor frío. [De] Llegó a su casa y subió. Le sentían subir, y su propio abuelo, con febril paciencia, salió a abrirle, y a tomar de las manos la carta del Sr. de Cucúrbitas. Pepín se la dió y al dársela *sin decir nada* su alma sintió mucha pena. D. Ramón fué <40> a su despacho palpando la carta, y en tanto D. Pura llamó a Pepín para que fuera a comer. [Ya había] la familia estaba ya [co] concluyendo, [para que el ni] y no había esperado al niño, porque éste tardaba mucho, y además las ninas tenían que ir al teatro y había que ir temprano para coger el buen puesto de costumbre. A Pepín le tenía su abuela [dispuesta] en platos tapados la sopa y el cocido. Ya estaba fría la comida; pero como tenía tanta hambre, Pepín [se metió el diente] empezó a comer con ansia. “Hijo, por qué has tardado [tanto] *tanto?* le dijo Da [Pura] Pura, atándole la servilleta al cuello—“Está muy lejos,—respondió Pepín, que no podía apartar la visión aquella, y [miraba a los] sentía [un desazón] en su espíritu una desazón inexplicable.

<41> Villaamil entró a tomar el postre, que era lo único que le faltaba. Su cara [era] estaba lívida. Parecía un espectro que venía a tomar acierto en el festín de un asesino. D. Pura [y] le miró y no necesitó más

para saber que la carta no había traído nada. El [po] infeliz hombre empezó a quitar maquinalmente las cáscaras a dos nueces cascadas que en el plato tenía. Su cuñada y su hija le miraban también y le leyeron la pena que sentía. Para animar [la conversación, A] el cuadro, D. Modesta dijo: “—Ponce afirma que esta noche, la ovación sería [- -] para la Pelligrini. Yo lo dudo.

“Y [Payasse] *Garroni* dice que se enfadó por lo que decía el periódico.

—Mamá, no te empeñes. No hay como Luesoni <42> para el *Spíritu Sanctis* ...

—Y no nos descuidemos. Seguramente están ya allá las de Morejón. En noches así, el que [tarda] se descuida se queda en la escalera.

—Quia ... Pero no creas que [Me] Delgado [nos] y los chicos de medicina nos guardarán los asientos?

—Quia ... no hay que fiar,—dijo Abelarda Villaamil. Mira la otra noche. Fiadas en eso, nos quedamos sin asiento, y si no es por aquellos chicos tan finos, no nos sentamos en toda la noche.

—No nos descuidemos. Yo no quiero perder nada, porque es triste no ver bien la concurrencia. En estreno como el de esta noche [no se] habrá mucha aristocracia.

Villaamil, que nada de esto oía, se comió un higo pasado, como si fuera un veneno con <43> el cual quería poner término a sus días, y se volvió al despacho. Su mujer fué tras él, y cariñosa le dijo: “Qué hago? Es que ese bandido de Cucúrbitas no [te] te ha mandado nada.

“Nada—dijo Villaamil con voz que parecía salir del centro de la tierra —lo que yo te decía, se ha cansado. No se puede abusar. Me ha hecho tantos favores. No es posible molestar así a las personas un día y otro día ... He hecho mal en escribirle.

—Bandido.

—Bandido, no—dijo Villaamil que ni aun en los momentos de desesperación dejaba de hacer justicia a los amigos- -Es que no siempre se está en disposiciones de socorrer a los amigos. Bandido no; es uno de los hombres más honra- <44> dos que hay en la administración ...

—Pues no será tanto, cuando le luce tanto el pelo- -exclamó D. Pura colérica- -Acuérdate de cuándo fué compañero tuyo en la Ordenación de pagos. [Como ha] Ni un día cesante. Porque estaba a favor. Y crees tú que no se hace pagar el despacho de los expedientes—

—Calla, mujer.

—Inocente? Ahí tienes por lo que estás como estás, por inocente, por no tener malicia. Cucúrbitas es listo, ve crecer la yerba ... [Adulando aquí y] *Es de los de a Dios* rogando y con el mazo dando. Tú no ves más

que honradez ... Así estás ... Bribón de Cucúrbitas ... Llegará a director. Ya lo verás y a ministro. Acuérdate de cuándo [por hac] le librades de ir a presidio ... Que ingratitud. Yo que tú, me plantaba en el ministerio, cantaba claro, [y] o me <45> iba a un periódico a denunciar todos los días las picardías que se hacen en las oficinas. Si así lo hicieras, verías qué pronto te colocaban. Pero eres de manteca; todos son miramientos y condescendencias.

—Mamá, que es tarde—dijo Abelarda desde la puerta—ya con la toquilla puesta.

—Ya voy. Con tantos remilgos no coloca a la gente. Eres muy apocado. Debieras ser director y cuando te colquen, si te colocan, verás como no le dan más de los veinte. Porque no te sabes imponer.

—Cállate, por Dios—dijo Villaamil, que se había dejado caer en la silla, y miraba al suelo.

—Si en vez de perder el tiempo en lamentaciones, fueras y enseñaras los dientes, otra cosa sería. [Pero] *Lo* mismo que ese Cucúrbitas. Si debía partir contigo su sueldo. Si tú le hacías todo el tra- <46> bajo, así no daba pie con bola. Tú mismo lo decías.

—Cállate ya, [que había] —dijo Villaamil haciendo violento esfuerzo -- y pongámonos en la verdadera situación. Estamos como queremos, sí; no hay un cuarto en casa. Mañana se mandan a la porra.

Dios proveerá—dijo Pura—Estoy tan acostumbrada ya a esta escasez.

—Mamá

—Voy

Y [las tres mujeres se -- d] Pura se arregló rápidamente, poniéndose la toquilla azul, y las tres damas salieron. [Villaamil sintió un] no sin que antes dijera d. Pura a su Pura [sic]—Acuesta a Pepín. [Está] si no quiere estudiar que no estudie. Bastante tiene que hacer el pobre niño. <47> Y Villaamil sintió un gran alivio en su alma cuando las vió salir. Mejor estaba solo con sus penas que en compañía de su mujer, que no hacía más que acibarlas, como si complaciera en golpear y enconar sus heridas.

S S D. Benito Pérez

IV Galdós diputado a

Pepín estaba en el comedor, los codos sobre la mesa, los libros delante. Éstos eran [tantos en número como] tantos, que a Pepín [le parecía] se sentía orgulloso de ponerlos todos delante, como en [batería] batería, y [er] parecía que les pasaba revista, como un [gen] general a las unidades tácticas. [Cogió luego uno] están los pobres tan estropeados como

si hubieran terminado un sangriento combate, las hojas retorcidas, las cubiertas con un dedo de mugre. Pero no faltaba a ninguno, en las primera hoja, una [des] [escrita con <48> infantil letra haciendo constar la propiedad] *inscripción en toda regla de la propiedad* porque sería la verdad muy terrible que no constara a quien pertenecen los libros. Eran pues todos de [Víctor] José Cadalso Villaamil. Éste cogía uno, [- - -] casi al buen tun tun, a ver lo que salía. Poníalo abierto delante de los ojos, y [- - -] veía las letras hormigueando [- - -como mosquitos] sobre el papel iluminado por la luz. Parecían mosquitos que revolteaban en un rayo de sol. Pepe leía algunos renglones. "Qué es adverbio!" Pero no se enteraba de lo [- - -] *que* aquello era. Total, que el adverbio debía de ser una cosa muy buena. Leía a veces páginas enteras, pero sin que el contenido y sentido de las páginas penetraran su espíritu. [Pasaba por el- - -como las ci] El espíritu seguía [- - -]viendo aquello que su abuelo llamaba musarañas. Aquella noche estaba Pepín medio trastornado: se le iba la cabeza, y no cesaba de pensar en la visión que había tenido. [Por] De repente siente un golpe [en la p] *hacia la par-* <49> te de la casa donde estaba su tío. Era como si se cerrara violentamente una puerta. D. Ramón [salió a los pasillos- - -] después de estar un rato a las cosas en su despacho, por poco se le apaga la luz por falta de petróleo, salió a los pasillos, [tropeza] y tropezaba en las paredes. [No] Pepín le había visto algunas veces en tal guisa, por lo cual no se asustó. Estaba el buen señor como loco, hablando solo, y vivamente [gritab] gritando. Como no había más luz en la casa que la del comedor, en éste, y en el pasillo que a él conducía, se paseaba Villaamil, [- - -] y a veces, como la estera tenía tantos agujeros, estaba a punto de enredarse los pies en ella y caer.

[Otras] Otras noches que se quedaban solos abuelo y nieto: aquél le tomaba las lecciones a éste, repitiéndolas, haciéndoselas comprender. Aquella noche, Villaamil no se ocupó de lecciones, lo que agradeció <50> mucho al pequeño. Pasado un rato, Papín inclinó la cabeza sobre las [- - -] gramáticas, como sobre la más blanda de las almohadas, y se quedó dormido.

Villaamil decía: "Esto ya es demasiado. Señor Topoderoso. Qué he hecho yo para ser tan desgraciado? A quién he hecho mal? Por qué no me colocan?" Tan pronto se abatía el ánimo del buen hombre hasta sentir ganas de llorar, como se enardecía, suponiendo que enemigos ocultos le perseguían, y que no se le colocaba porque alguien trabajaba contra él en las sombras [de los] "Quién será, pero quién será? ... Alguien infame. Quizás alguien me debe su carrera." [Quizás] Luego se le representaba

toda su vida administrativa, aquella carrera horrosa, en la Península, y en Ultramar, desde que entró! de escribiente en 1840, nada menos, siendo ministro de Hacienda d [Tenía 38 años] Había estado cesante pocas veces, seis meses <51> en tiempo de ... once meses en tiempo de ... después pasó a Ultramar. En fin que contando los años de servicio [y] tenía 38 y le faltaba dos para jubilarse con 20000 reales. qué mundo éste! En [uno de estos] lo más irritado de su soliloquio dió un gran encontronazo contra la puerta, repercutió luego y fué a dar contra la mesa, la cual estremecía toda. Pepín despertó sobresaltado, y oyó a su tío decir claramente estas palabras que le parecían lo más terrorífico que había oído en su vida: “con arreglar el real decreto de 1871, sí señor, [que] ...

“qué, papá? espantado

—Nada, hijo mío—dijo Villaamil—Duérmete. Esta noche no tengo ganas de estudiar. Haces bien? Para que se sirva el estudio. Mientras más ignorante sea el hombre, mientras más falte, mejor carrera hace. Vamos, vete a la cama, que es tarde.

<52> Villaamil buscó una palmatoria en toda la casa, y por fin la halló en la cocina, pero como no tenía vela, buscó la vela, por fin encontró unos cuantos cabos que Pura tenía en la mesa de noche, y [fué a la alcoba de] encendido uno de ellos, llevó a Pepín a su cuarto para acostarle. Dormía el niño en [una alc] el cuarto de [su] Modesta, que era una alcoba interior, sin ventilación. [El niño] [las camas eran buenas] *Toda la casa estaba amueblada con una modestia excesiva*, y se veía la escasez, porque mueble al cual si le caía una pata no se la [pa] componía jamás. Lo único que estaba regularmente era la sala. [Las alcobas] El cuarto en que dormía Modesta tenía un balcón al patio. Ahí había una tocador mugrienta, una cómoda, y las dos camas. Villaamil empezó a desnudar a su nieto y le decía “Sí, hijo mío, cuanto

B Pérez Galdós

<53> más bruto, mejor—Y le [des] desabrochaba la ropa, y se tiraba de los mangos con con tanta [fuerza] *fuerza* que si poco más se cae el chico al suelo. “Hijo mío, [este—]el hombre que al que está caído nadie le hace caso. Al contrario, todos le dan patadas para destrozarle. Figúrate tú ... que yo debiera ser ya jefe de negociado de 1ª y tener los honores de jefe de administración ... y nada ... [En] [El de] *Llueven* recomendaciones sobre el ministro y nada ... que lo hará, que toma nota preferente, que aguarda una ocasión propicia ... Es que hay algún enemigo oculto, no puede ser menos. Yo lo averiguaré ... [Luego] Yo, que el año 54 organicé la [in] intervención que creó el Sr. Seijas Lozano, yo

que en Ultramar descubrí la falsificación de billetes del tesoro ... Aquí tiró Villaamil de los pantalones con tanta fuerza que el chico dió un ay. El chico <54> se metió en la cama. Había costumbre de no apagarse la luz en cuanto se dormía, porque le daba pesadillas y tenía mucho miedo. Villaamil [renovó] en vista de que uno de los cabos se acababa, encendió otro, después de quemarse los dedos, y se sentó en una silla a leer la Correspondencia que acababan de echar por debajo de la puerta.

Pepín se arrebujo en las sábanas y pronto se quedó dormido. Vió las barbas de aquel sujeto delante de sí; pero [al acer] al acercarse la visión se desvanecía riendo. Era un juego. Pasábase la mano por la barba ... Luego cogía la gramática ... pero de dónde, si la gramática se había quedado en el comedor, y leía qué es adverbio.

Villaamil, en un febril estado, buscaba ansioso las <55> noticias de personal. [Le] En seguida encontraba las noticias malas "Ha sido nombrado oficial [quinto] 1º ... jefe ... de tal de Cual. D. Basilio Andrés de la Caña se ha encargado interinamente de la Renta de Aduana. ... Esto es escandaloso. Pobre nación. Ni en las Kabilas de África pasa esto. Así está el país perdido ... Montes, jefe de negociado! y (?) de derecho. Esto es horroroso. Ese desbarajuste, Dios mío ... Luego no quieren que haya revoluciones. Pero tras la desesperación venía la esperanza. "[Se va a hacer no] Pronto se hará la plantilla del personal en la dirección de ... y hemos oído que serán colocados funcionarios inteligentes que hoy están cesantes.

Villaamil [se le animó] le bailaban los ojos. Dios mío. En aquella combinación iría él. Precisamente las recomendaciones eran para [aquella] una plaza ... Dios mío. La[s mejillas] sangre no podía <56> llegar a sus mejillas secas, que si llegara de fijo se colocarían ... Dios mío! si iré en la combinación. Cuando se sabrá? [Mañana] pasado mañana. Que llegue a tiempo. Pero que hace Dios que no me saca en esta combinación? Nada, mañana hay que forzar las recomendaciones, hacer que vuelvan a recomendarme los que me habían recomendado ya ... Hay que mover todas las teclas.

Y lleno de animación, no podía estar quieto. Se lanzó [a los] al dédalo oseuro de los pasillos. La combinación ... la plantilla ... [Colocar] Dar entrada a inteligentes funcionarios ... Dios mío, inspírales ... Pero como va Dios a ocuparse en combinaciones de personal. Si se ocupara esto no sería la Kabila de la África.

Pepín estaba algo inquieto. Veía la cara de la barba blanca, sin cuerpo. Estaba escribiendo y <57> tenía anteojos. Y luego metía el papel en un sobre y escribía encima: Credencial para d. Ramón Villaamil ...

Escribía muchas cartas. Luego las iba poniendo en los sobres y pasaba [la] por la [lengua] parte engomada su lengua rosada. Pepín le miraba [apoyado] por encima del hombro. [M] Luego escribía los sobres. S. D. Ramón Villaamil, en propia mano.

V

<58> Aquella noche no dormía Villaamil ni un cuarto de hora seguida. Se adormecía en instante, y [su des - -] la idea de su desgracia se le clavaba como un agujón, despertándole. Cuando [Pura] D. Pura entró del teatro, [el] Villaamil cambió con ella algunas palabras que por lo desconsoladeros parecían arrancadas al libro de Job. Ello fué algo referente [a las] [dificultades de] [dificultades administrativas para] a la imposibilidad de allegar víveres para el día siguiente, pues [todos los res] no había en la casa ninguna especie de moneda, el crédito estaba agotado, y por no haber nada en la [casa] *casa*, no había ni materia hipotecable o pignorable. La negativa de Cucúrbitas era la última palabra de la amistad. No había ya a quien volver los ojos. D^a Pura, cuya confianza en la [Providencia- - infinita como la miseri] *Misericordia de Dios era, como la misericordia, infinita*, [dijo que] consoló a su esposo, diciéndole que el que <59> cuidaba de dar de comer a los pajarillos, cuidaría [en] también de aquella aturbada familia. Aunque D. Pura afectaba tranquilidad, no la tenía, y aparentando dormir, [para que el ejemplo] *para ver si le servía a Villaamil* [se durmiese con el ejemplo lo que] *el ejemplo* para dormir se pasó parte de la noche haciendo cálculas. [Y que] El día siguiente se le presentaba pavoroso y adusto. Ella contaba con la caridad cucurbitarea, pero la caridad cucurbitarea se había agotado. [Era] Ya no se atrevía a mandar a traer fiado de ninguna tienda, porque [los deuderos había que los] éste hablaba pestes de la familia, el otro los [amenazaba con dem] *daba* cada día un escándalo en la puerta. Empeñar! Si ya [todo lo] entraban en la casa de préstamos las capas [del] las pocas alhajas de la familia, y hasta algunas mantas, hasta el punto de que necesitaban dar a la ropa el papel de <60> mantas para no perecer de frío en las crudas noches de invierno ... La sala, empeñar algo de la sala! Esta idea [ater] causaba verdadero terror a D^a Pura, pues que su sala era la única parte de su casa que a su corazón interesaba. La sala era para ella [el verdadero hogar] la verdadera representación del hogar doméstico. Tenía algunos muebles muy bonitos, testigos del pasado esplendor de la familia, dos entre[doses] doses negros con filetes de oro y piedra de mármol, sillería de damasco *alfombra de moqueta* y unas cortinas de seda, que había

comprado al regente de la audiencia de Cáceres. Estas cortinas las tenía Pura en tanta estima como las telas de su corazón. Y cuando [un] el espíritu de su necesidad se le presentaba en aquella noche planteándole los [gr] temerosos problemas económicos del día siguiente, D. <61> Pura se estremecía de pavor, y decía: "No, Virgen Santa! antes las camisas que las cortinas." Desnudar los cuerpos le parecía tolerable aunque angustioso, pero desnudar la sala ... ! eso nunca. Los de [Caldalzo] Villaamil, aunque cesantes, y [mu] muy decaídos, tenían algunas visitas. Qué dirían éstas si vieran que faltaban las cortinas! D. Pura cerró los ojos, queriendo desechar aquellas ideas y dormirse, pero la sala se había metido dentro de su entrecejo y la estaba viendo, tan limpia, tan elegante, tan bien puesta. Ninguna de sus amigas tenía una sala igual. La alfombra estaba tan bien conservada que parecía que no se ponían los pies en ella; y era que de día D^a Pura [no] la preservaba con pasos de quita y pon. [La] El piano [de] vertical, aunque desafinado, eso sí, desafinadísimo, <62> tenía el palisandro de su caja resplandeciente. La sillería no tenía una mota, y [- - -] los sillones eran magníficos, y las cortinas se lavaban a menudo para que presentaran buen aspecto. Los entredoses relumbraban, y lo que sobre ellos había, aquel reloj que jamás dió la hora, los candelabros en fanales, todo estaba esquisitamente cuidado. Pues las mil baratijas que había sobre los entredoses no tenían ni una mota de polvo. Modesta se encargaba de limpiarlos cuidadosamente. Eran objetos de *fragil* maderas [la] caladas, de esos que se hacen por los aficionados, con maquinilla. [Ya era] Un amigo de la casa, que tenía maquinilla, había provisto a la familia aquella colección de cestos, marcos para retratos, mueblecitos y otras menudencias ... D. Pura <63> dió una vuelta en la cama como queriendo cambiar sus lúgubres ideas con el cambio de postura. Entonces vió en su mente las gallardas cortinas de seda roja, seda riquísima, que ya no se ve en ninguna parte. Siempre que venían visitas las habrían de coger entre los dedos arrugando la tela para admirar su calidad. D^a Pura consideró que llevar las cortinas al monte o a la casa de préstamos era [lo mismo que] *paso tan doloroso como* embarcar un hijo para América o ... más, como verlo salir para el cementerio ... Y al fin, no había otro remedio ... ni quisiera dar algo [Por los] por las baratijas de madera calada! Pero quia no [darán por todo] *vale* todo ello dos reales ...

Agitábase D. Pura en su angosto camastro, y quería recordar las emociones de la ópera para ahogar en ellas su pena. Pero no era posible. <64> Qué bien había estado el tenor, qué bien había dicho aquello de **per vindicare la offesa**. Pues y la Ciprioni en aquello de **salva Raoul**

... Pero - - - la excelencia del canto no [impedía] resolvía el conflicto en que la familia Villaamil estaba. Eso de que sea preciso comer todos, todos los días sin[- -] faltar uno es cosa muy cargante.

Y Villaamil, solo, insomne y calenturiento en el gran camastro matrimonial, [en que] [con el] [en colchón de muelles todos] colchón, [de que sólo para] [mal llamado de muelles] [muelles] de muelles tenía los idem en malísimo estado, [un] los unos rotos y hundidos, los otros estirados más de lo regular y [sobre] el de lana que encima estaba no le iba en zaga, pues todo era[- -] pelmazos por aquí y variedad por allá. de modo que la cama era un sucursal del purgatorio, y el pobre hombre tenía en ella la forma exterior de las grandes torturas de su alma. Y así, cuando <65> la [agonía de su] inquietud de la insomnia le hacía dar una vuelta, caía en profunda sima del centro de la cual salía como impulsado por demonios subterráneos un gran espolón que se le clavaba en [el] los riñones, y cuando no un pelotón de lana, fuerte como un puño, le fregaba en [la cara] el homoplato un puñetazo ...[Aquella noche] *Algunas noches* dormía tal cual en medio de los accidentes [de la] del lecho que le sustentaba; pero aquella noche [su idea no le dej] la exaltación de sus ideas le agrandaba, en la[- -]oscuridad, los altos y bajos, de modo que creía que despeñaba, quedándose con los pies en alto, o que le [clavaba] partían el espinazo con un palo. “Me parece imposible, pensaba, aquí en esta combinación dejan de colocarme. No creo que P'ez falte ahora a su palabra. Es preciso que mañana le de un <66> [pechugón] pechugón la Caña y otro Onésimo. Veré a todo el mundo, la ocasión ha llegado ... ay, qué colchones estos! El mismo Cucúrbitas, ya que no ha querido favorecerme ... yo me hago cargo de las circunstancias ... pues el mismo Cucúrbitas, se interesará por mí. Y concluyó con una observación profundamente humana. Si no lo hace por caridad lo haría por egoísmo, para que no le pida más ... ay que[- -]cama!

[Por la]

Amaneció al fin. [D.] D. Pura dormía algo la mañana. Villaamil se levantó a las ocho sin [cerrar] haber pegado los ojos. Era de ver el cuadro que presentaba la casa entre ocho y nueve. Cuando Villaamil salió de la alcoba, después de refregarse el hocico en un poco de agua fría y de pasarse el peine por la [ra] *rula* <67> caballera, nadie se había levantado todavía. No tenían criada, porque la que tenían en la casa la habían despachado por imposibilidad de darle salario. D. Modesta era la que guisaba, pero como la noche anterior se había acostado tarde, todavía no se había levantado. Villaamil fué a la cocina, no había

lumbre, abrió después una alacena que hacía despensa, y registró lo que allí había: varios pedazos de pan del día antes, unas lonjas de jamón en un plato junto con unas ... Dió un gran suspiro, y esperó a que Modesta se levantase. A poco[- - -] sintió un rebullicio, y luego rumor de agua. Modesta apareció poco después con su [gatesea] cara gatesea muy lavada, el pelo en sortijilla de papel y un pañuelo en la cabeza.

Hay chocolate?—le dijo Villaamil sin más saludo. <68>—Hay una onza nada más—dijo [Villaamil] la señora corriendo a abrir el cajón de la mesa de la cocina, donde estaba[- - -] te lo haré en seguida.

—No, a mí no, lo haces para el niño. Yo no necesito[- - -] chocolate. tomaré un pedazo de pan duro, y beberé encima un poco de agua.

—Pues, lo haré al momento. Mira, en la alacena hay pan. También hay un pedazo de chorizo. En tanto, párteme unas astillitas, que voy a encender. Dónde está la caja de cerillas?

Villaamil, [comiéndose] *comiéndose* el pan, cogió el hacha de la cocina y empezó a hacer astillas, dando un suspiro en cada hachada. Los gemidos de la madera al desgarrarse parecían salir del propio pecho del leñador. En tanto Modesta [hacía] ponía los carbones y [- - -] armaba el templete de carbones y astillas.

“Y hoy se pone cocido? preguntó Modes- <69> ta.

Villaamil meditó sobre aquel grave problema. Se pondría cocido! “Tal vez—replicó lanzando su imaginación a lo desconocido. Esperemos a que Pura se levante.

Pura era la que resolvía todos los conflictos, era la [más] persona de iniciativa en la casa. Modesta [signió] siguió trabajando en la cocina. [M] Villaamil fué a levantar y a vestir al nieta. A poco de un cuartucho oscuro que [en] en el comedor estaba, salió Abelarda restregándose los ojos, desgreñada, el cuerpo envuelto en una bata, que fué de su madre que fué elegante y en que un pingajo que no había por donde cogerlo. En la cocina se enteró de que no había chocolate mas que para el niño, y preguntó si venía el [pa] panadero. No, hija, no viene el panadero. Haz tú que tu madre se levante pronto—le dijo Modesta con mal humor, a ver qué determina.

<70> Mientras Villaamil vestía al pequeño, [D] oyéronse unos carraspeos allí en la alcoba de la sala donde Pura dormía. Dicha alcoba tenía puertecillas para el recibimiento, frente a la puerta del despacho. D^a Pura apareció al fin con un [peinador] peinador blanco, zapatillas gruesas. Qué? no os podéis desenvolver sin mí? [Modesta] Abelarda [hacía] hizo el chocolate al niño, que se sentó a la mesa del comedor para tomarlo. Villaamil fué a su despacho, y a poco salió con el tintero en la

mano. “No tengo tinta”—dijo—y hoy tengo que escribir muchas cartas. Mira, Pepín, cuando acabes te vas a abajo y le dices a Mendizábal que me haga el favor de un poquito de tinta.

“Yo iré—dijo Abelarda [que tenía] cogiendo el tintero—y bajó en el mismo genio en que estaba.

“Se pone cocido?”—dijo Modesta a su hermana. <71> —Cocido?—replicó la otra [dis] meditando planes hondísimos y combinaciones muy raras—allá veremos **Pietoso ciel**...

[- - - continuó mientras cuando Villaamil se encerraba en su despacho, Vistióse ella apresuradamente se puso y la mantilla y salió. Antes había cuchicheado un poco con la hermana en el pasillo.]

Después dijo Villaamil que tenía que ir al ministerio, y necesitaba la camisa limpia. Cielos, no la había. la única que había estaba tan mal. Pero Abelarda y Modesta se comprometieron a tenerla pronto y a zurciple un siete que en el gabán tenía. Se pusieron las planchas a calentar. Seguro de que [ten] podría salir, Villaamil se encerró en su despacho. Pepín se fué a la escuela, y la mayor de las Miau salió también. Vistióse rápidamente cuchicheando [- - -] *con* su hermana, púsose la mantilla, y [se echó a la calle] *salió* a la calle con admirable decisión!

VI

<72> Villaamil estuvo toda la mañana escribiendo cartas y a eso de las diez entró D^a Pura, bastante sofocada, y tras ella entró un chico, de los que hacen recados en la plazuela de los Mostenses, cargando enorme [- - -] cesto lleno de provisiones. Modesta, que salió a la puerta, hízose [cruces] cruces [sobre el pecho] de hombro a hombro y de la frente [al cin] a la cintura. Había visto a su hermana salir del paso en ocasiones muy difíciles con [las] la energía [iniciati] iniciativa; pero [nunca la había visito] *el golpe maestro* de aquel día le parecía [el colmo] superior a todos. Examinó rápidamente el cesto y vió en el diferentes especies de comestibles [de carne y] vegetales y animales.

“Hija,—dijo d. Pura muy bajito a la hermana, Paca Morejón me sacó del conflicto. Las cosas que le <73> dije. Y como es seguro que de esta fecha [coloca] colocan a Ramón en la combinación que se prepara, no me fué difícil convencerla. Lleva esto [par] para adentro. Has puesto lumbre. Está el agua cociendo.

Luego entró a ver a su marido, quien dijo que por de pronto había hallado remedio a la escasez del día sin decir cómo ni cómo no. Villaamil estaba absorto en sus escrituras. Por poco [alz] volviendo hacia su mujer el [rostro] pobre rostro, se dijo: “Aquí escribo a todo el mundo.

Hay que tocar todos los [regis] registros. Luego visitaré a todos los amigos, y al director. Ahora o [nunca] *nunca* tan preocupado estaba que [no reparó que le] *no paró mientes* cuando le llamaron al comedor, y aparecieron delante con lucido almuerzo, [ese la pre] no le [- - -] ocurrió considerar de dónde [había] tal abundancia había nacido. Almorzó rápidamente, y después <74> se vistió para salir. Abelarda le [había zurcido el gab] *zurciendo* el gabán [tan bien, que la] con rara perfección, y dándole encima una mano de bencina en el cuello y otras partes [crasas] cras, le había quitado a la pieza diez años de vida. El sombrero era tal que no había manera de rejuvenecerlo, pero con los cepillados que se dieron, quedó tal cual. Antes de salir, encargó cariñosamente a Pepín que distribuyese las 7 cartas que escrito había, [fo] formándole un plan topográfico para la distribución. El chico estaba contento, [por] pues con aquel trabajo quedó relevado de ir a la escuela aquella tarde.

Las tres [mujeres] Miaus estaban aquella tarde muy animadas, [por de] Las dos hermanas se ocuparon de hacer la comida para aquel día, la cual sería espléndida, y les indemnizaría de la escasez de los anteriores. Pierna de carnero con patatas. Remolacha a la vinagrette. Un pastelón ... “Ahora no pue- <75> de haber duda—decía Pura a su hermana—En esta combinación irá Villaamil. Ahora me encontré a Pepe Hidalgo el cual me dijo que [sí] *sí* que creía entraba Villaamil en la combinación. No puede ser de otra manera.

—No puede ser de otra manera—repitió Modesta machacando en el almírez—**en mia mano al fin tu sei**

[- - - eres] Entonces pagaremos todo. No hay nada más cargante que deber. Paca Morejón, con aquella avaricia, ya antes, se resistía a prestarme los cinco duros; pero tales cosas le dijo ... Le di mi palabra de pagárselos el último [de] de mes. De aquí allá, no sabe lo contenta [con] que estoy con que Ramón entra en la combinación. En seguidita desempeñaremos todo, y nos compraremos algo.

Abelarda estaba en el comedor, con una caja de costura delante arreglando un vestido y un sombrero. Las composturas hechas en lucha horrible con <76> la pobreza, le absorbaban todo su tiempo.

Aquella tarde todo era dichas, pues D. Pura tuvo la satisfacción de recibir dos o tres visitas, [en] con que le agradaba en extremo. Entre ellas, la más digna de contarse fué la de Federico Ruiz con la señora Pepita Ballaster. [Federico Ruiz] *El eximio pensador* estaba siempre sin colocar y llevaba con paciencia su estado, mejor dicho, en su carácter optimista, [lo llevaba- - -] lo llevaba casi con alegría, pues era de esos que

[se consuela] [había] tienen en su propia imaginación fuente inagotable de consuelos. [Trat] Eran buenos amigos los de Ruiz y los de Villaamil, y eran vecinos, [pues] *pues* Ruiz [vivía] vivía en la calle de Tenerdo. [Habló] D^a Pura no podía ocultar su satisfacción, y como en otras visitas se había hablado de si colocaban o no a Villaamil, Ruiz dijo: “Qué? Hay buenas noticias?—Me parece <77>—dijo D^a Pura radiante de satisfacción—que ahora se nos puede dar la enhorabuena. Ya era tiempo ¿Verdad? Bravo ha ido [al] al ministerio. No sabemos aun si será en la Ordenación de pagos o [el] en la Dirección de contabilidad ... Yo, si he de decir verdad, más lo deseo para Ramón que para mí, para que esté ocupado. Nada le distrae como la oficina. Por lo demás [- -] como a uno no le falta para ir viviendo.

—Claro ... pero siempre es mejor—

—Sobre todo para los derechos pasivos el día de mañana. A Ramón no le faltan más que [sic] dos meses para poderse jubilar con veinte mil.

—Ahí entonces ... Pues yo—dijo Ruiz, lo mismo que estar entreteniendo. Yo había perdido una comisioncilla para ir a [estu] estudiar [las] los [leyes hipotecarias] montes de piedad en Alemania; [pero hasta ahora] Probablemente me harán secretario con sueldo de la junta que se va a crear <78> para la exposición del año que [viene] viene. Pero hay que conformarse. Nos defendemos con los trabajos internos, las[- -] revistas musicales.

Por la noche tuvieron gente, algunos amigos y se formalizó [la idea] el proyecto de representar una piecita en la casa. Algunos amigos de la casa tenían una aptitud particular para la declamación. Hablóse de la distribución de papeles. Federico Ruiz [org] se pirraba por organizar la función. Villaamil estaba aquella noche contento por en [la] el ministerio le habían dado buenas noticias. D^a Pura obsequió a sus amigos con [una] pastas y agua y Jerez.

Pepín se acostó temprano porque estaba cansado de tanto correr por calles y plazas. Le dolía la cabeza. Había sentado aquella tarde a descansar con Canelo en la puerta de las Alarconas; pero la visión no vino, sino vagamente. Tenía como <79 missing>

<80> Pepín fué a la escuela. Qué mal se supo la lección aquel día! Mejor dicho, no la sabía ni poco ni mucho. El maestro desesperado ni siquiera lo castigaba ya. Los demás chicos se burlaban de él. Toda la mañana se le pasaba distraído pensando en las musarañas sin atender a nada. Su puesto era en un rincón, al lado de [un] *un* tal Paquito Argüelles, que era [br] muy inquietón, bruto, travieso. Tenía el tal en su

carpeta veinte mil cachirachas, que coleccionaba. Pero la mejor coleccion era una coleccion de [anillos] sortijas, en las cuales brillaba el oro y los rubís. No se vaya a creer que eran de metal sino de papel: eran los anillos con que se adornan los cigarros para hacerlos pasar por [buenos] buenos. El papá de Paquito Argüelles era mozo de café o restaurant y le recogía los tales anillos, [cuando] *que* los fumadores dejaban caer. Los tenía de distintos tamaños, [bien] grandes y [chi] [chicos] chicos. Aquel día le llevó Pepín uno: era <S1> el del [cigarr] *cigarro* que el Sr. de X le había regalado a su abuelo, y que éste se había fumado pomposamente después de la comida. Argüelles, que estaba escribiendo plumas, aprovechaba la ausencia del maestro para llenarse los dedos de aquellos resplandecientes alhajas y alzaba la mano para que los compañeros las vieran y se rieran. En una de éstas, volvióse bruscamente el maestro ... y viendo aquellas manos tan enajadas de pedrerías, [fué allá] pues también Pepín tenía [la mano cubierta] *ensartada en sus* dedos buena parte de la coleccion, fué allá, y en un dos por tres limpió los dedos de toda aquella joyería y deshizo en un presto la coleccion. Argüelles se puso a llorar y Pepín también, y ambos recibieron algunos caseorrones y esta amonestación: Sinvergüenzas, mejor pensar en escribir las plumas.

<S2> Por la tarde no había escuela por ser jueves. Pepín que estaba de muy mal humor después del fracaso de los anillos, bajó al [t] [euchitri] *euchitri* del memorialista, donde D. Paea le obsequió con alguna golosina. "Parece que arriba estamos muy divertidos. Dime, han colocado ya a tu abuelo? Porque parece que le han hecho ministro. Vaya con la cesta de comestibles que está aquí ... y botellas de marrasquina y jerez. [Si] *si* digo que estamos [hechos] *hechos* unos potestados. Y va a haber comedia y **comedú**.

Mendizábal estaba trabajando y Paea llevó a Pepín a la salita para [traer] tirarle de la lengua "Y quiénes son los que van a representar? Dicen que va a haber una gran cena ... Y tu tía [Abe] Abelarda hablaba con el poeta? Pero luego entró una parroquiana reservada [Iba a que] Una mujer, y Mendizábal entró con ella en la salita en <S3> el gabinete reservado para lecciones. Paea cogió al chiquitín, se puso su manta, y se lo llevó a dar paseo [a toma] Estaba el día magnífico, y había que ir a tomar el sol. Fueron a la esplanada. Allí le compró piñones y cacahuets y se sentaron en una silla. Pepe se entretuvo viendo a los soldados.

El terreno aquel, salpicado de sillones, estaba lleno de grupos tomando el sol. Vendedores de cacahuets pregonaban su mercancía. En el fondo

se veía enterrado el palacio de Liria, como y su jardín cuyos árboles parecían plantados en un hoyo. Dominándolo la pared rasa, pesada, inmensa como un nube baja, del cuartel del conde duque. Todo iluminado por el sol que doraba los techos. También se veía el hospital militar.

En la parte de la esplanada que, despejada, los

Ramses II

<84> soldados estaban instruyéndose y marchaban marcando el paso, diciendo una dos cuatro, como un [mugido] mugido, una, dos tres cuatro. Pepín les siguió con la vista, observando en el adusto[---] además del oficial que les[---] instruía. Después se cansó, y estuvo viendo una red donde encerraban las ovejas. Paca seguía sentada en un sillar hablando con varias comadres amigas suyas.

Pepín sintió sueño, y le entró aquel miedo que le acometía [vez] de vez en cuando, miedo acompañado de esta idea: “Me va a dar aquello ... se temblaban un poco las piernas. Se sentó en una piedra baja, y apoyando los brazos en otra más alta, [ape] [bajó] reclinó la cabeza y se quedó dormido.

Aquella vez, la imagen vino pronto, apenas cerró Pepín los párpados. [En t] Pepín le vió. estaba sentado en uno de aquellos gruesos sillares. Pepín no veía nada más ni apreciaba el lugar en que él y Dios se <85> encontraban. De entre aquellas vestiduras blanquísimas, sacó el señor una mano hermosa blanca y la mostró a Pepín. Tenía los dedos llenos de aquellas sortijas que el maestro había arrancado de la mano de Argüelles. “Ves, —le dijo el Padre Eterno—Aquí están. El maestro hizo bien en castigaros, y en arrancaros este juguete. Pero yo lo recogí del suelo. Por cierto, Pepín, que estoy disgustado contigo. (Volvió a ocultar la mano) No estudias una palabra. Hoy has estado muy infeliz, Pepín, y has dicho unos disparates que nos hemos reído mucho.

Pepín, oyendo estas reprimandas, severas, aunque dichas con dulces voz, estaba acongojadísimo.

“Y tú debes considerar una cosa. Si no te sabes la lección, cómo quieres tú que yo haga que colo- <86 missing; 87> sin saber positivamente dónde estaba, ni quién era aquella mujer que le había despertado. Poco a poco volvieron a surgir sus facultades, y la [lu] modorra cerebral se fué disipando. Paca le cogió del brazo y se lo llevó, diciéndole: has comido muchas cacahuets, y eso ensucia el estómago. Ya el sol [---] no calentaba el suelo, se retiraba a los tejados y empezaba a sentirse frío y humedad.

Paca le entretuvo un rato abajo, mientras Mendizábal acababa la labor del día, y habiendo escrito varios papeles, limpió las [incansables]

diligentes plumas, y [la] entró en el departamento [reserva] reservado para señores que era la sala de la casa. “Y cómo van por arriba, Pepín?

Ya era de noche cuando el niño subió, [al] *antes de* <88> llegar al segundo tramo sintió pasos [delante] detrás de sí, pero no volvió la cara. Cuando sólo faltaban dos [escal] o tres escalones sintió que le cogían la cabeza y se le apretaban no [dejándole] dejándole mirar para atrás. Tuvo un [miedo] miedo muy grande. creyó que era un ladrón que iba a robar la casa, y empezaba por [desh] deshacerse de él. Después el desconocido aquel le [en] levantó en alto y le besó. Pepín le vió entonces la cara a la escasísima luz que en la escalera había, y [dió un grit] se quedó helado. Era una cara que había visto por última vez en un día triste, frío y casi trágico, uno de los días más terribles que en su niñez había visto. Aquel hombre era su padre. Pepín no se atrevía a pronunciar el nombre cariñoso ... no dijo más que suéltame de mal humor. Y el hombre aquel llamó a la puerta.

<89> Cuando D^a Pura abrió y vió al que llamaba, acompañado de su hijo se quedó un rato perpleja. Al pronto no le conoció; le miraba y no acertaba a decir palabra. Su cara expresaba terror, sorpresa y una contrariedad indecible. Pepín dijo: Víctor ... tú ...

Él la saludó y se metió dentro. [Desde] Villamil que estaba en el despacho y tenía el oído muy fino, se estremeció al reconocerle. Víctor—dijo este hombre nos trae la desgracia a casa ...[que] [que] [Y] Y él entró a saludar a su tía.

“Pero cómo estás aquí? Has venido [con] *con* licencia?

Víctor se sentó frente a [su] su tía. La luz estaba ya encendida [y] e iluminadaba el rostro de ambos. Qué contraste tan monstruoso entre una y otro.

Víctor Cadalso era un hombre hermoso, de los más [hermosos que se puede] acabados ejemplares de la hermosura <90> varonil. Sus facciones [ten] tenían la corrección varonil [de] la barba negra, los ojos grandes de una [expresión] viveza y dulzura extraordinarias, la cabeza ideal, cabello negro, corto y rizado. La frente proporcionada y pálida, barba negra. El cuerpo bien distribuído de miembros, la edad [trei] treinta anos o poco más. No supo contestar [a lo qu] claramente a lo que su suegro le preguntó. Estuvo vacilando, algo cohibido.

“Con licencia no ... es decir ... He tenido un disgusto con el jefe ... he venido sin decir nada a nadie. Y a propósito llegué esta mañana y me metí en una casa de huéspedes de la calle del Fúcar. [Me vendré] Estoy mal. Me vendré aquí si V. quiere por pocos días, porque quiero irme a Cuba. A Cuba, sí; —

<91> D. Pura que le oyó decir lo de irse a vivir con ellos se echó a temblar y fué para dentro a comunicar la fatal nueva a su hermana y a su hija, y a hablar pestes del intruso.

Ya nos cayó qué hacer. Qué calamidad de hombre. Pues qué se figura?

“A Cuba? Pero tú crees que no hay más que ir a Cuba?

—El [diputado] *diputado* del distrito me dará la credencial. Me lo ha prometido. Es cosa hecha.

—Pero sigues o no de interventor en Cuenca?

—Le diré a V (mascando las palabras, y buscando [la solución] una respuesta clara sin poderla encontrar) sigo y no sigo ... Aquel jefe es un pillo. Se ha empeñado en echarme de allí. Me [h] *ha* armado o quiere armarme un [ch] caramillo.

Villaamil dió un gran suspiro, mirando atenta- <92> mente a su yerno, trató de [encontra] encontrar su fisionomía.

“Y qué te parece tu hijo? Está crecidity [y] Es muy dócil, y en salud se va asegurando. delicadito, eso sí. Hay que tener mucho cuidado.

Apenas decía algo. Víctor caía en profunda [en] meditación. Algo embargaba su ánimo. Villaamil no dejó de advertirlo.

Entró luego Víctor a saludar a [- - -] [- - -] Modesta y a su cuñada Abelarda. Ésta no le podía ver, ni los demás tampoco. Recibióle con desabrimiento, y apenas contestó a su saludo. Llegó la hora de comer, y Víctor [se sen] se sentó a la mesa tan fresco. Todos le miraban con hostilidad y D. Pura decía para sí: No [tiene ni qué ir] conoce la vergüenza este tipo. Durante la comida estuvo él ceñudo y <93> taciturno. Miraba a todos con recelo. Hasta con su hijo estaba frío. Apenas le dijo nada.

Surgió luego en la familia dónde le habían de poner la cama, y en vista de las dificultades D. Pura se plantó y le dijo: No tenemos sitio, hijo; es imposible alojarte. A lo que él respondió: Me quedaré en el sofá del comedor vestido, y con una manta.” Bueno.

Villaamil le dijo con toda reserva a su mujer

“Este perdido nos va a traer la desgracia. Y si no, tú lo verás. Maldita sea la hora en que este perdido entró en mi casa, en que nuestra desgraciada hija que está en la gloria se prendó de él, maldita la hora en que se casó ... Cuántas desgracias Dios mío ... Así, cuando le veo tiemblo. El diablo en figura humana no [haría más] me espantaría

<94> —Pero no ha dicho [si] a qué viene? Le han dejado cesante? De seguro que ha hecho alguna fechoría y viene a que tú se la tapes.

—Yo! ... exclamó Villaamil espantado—A buena parte viene. El demonio cargue con él.

Y Villaamil estuvo muy preocupado toda la noche mucho más cuando Víctor, viendo que entraban y pasaban a la sala algunos amigos que venían de tertulia, dijo a su suegro

“Yo no me presento ... sabe V. tengo mis motivos. No diga V. a nadie que he venido. No hay necesidad.

Estas palabras, comunicadas a Villaamil, le pusieron en gran cuidado.

Víctor se quedó solo en el comedor, con su hijo, que aquella noche demostraba desusada aplicación. El padre apenas le miraba, miraba solamente al suelo, y así estuvo largo rato.

<95> “Estudias mucho, Pepe?—le dijo después casi maquinalmente.

Pepín le contestó que sí con la cabeza, y le miró mucho. Qué guapo está su papá! Sólo que se ponía tan serio que no había manera de quererle.

PLA y Ca. editores

[Cuando llegó la hora] [de siempre] [de recogerse vict]

Poco después vino Modesta a acostar a Pepín, quien dió un beso a su papá y se fué a la cama. A la hora en que las tertulias se fueron, Villaamil se quedó con su yerno en el comedor. Pura había traído a éste una manta para que se acostase vestido, y ya lo estaba cuando entró su suegro [a hablar] deseoso de hablar con él. La lámpara del comedor había quedado encendida aunque ya alumbraba poco. Ya Víctor se había reclinado en el sofá, cuando entró su suegro y se incorporó. Villaamil se sentó en el sofá conservando la manta en la parte inferior del cuerpo.

<96 missing; 97> Víctor se sonrió.

“Vd. y yo, querido D. Ramón, tenemos ideas tan distintas que no podemos entendernos. Cosas diría yo, que me parecen buenas, y que a V. le parecerían malas. Ya sabe V. que yo tengo ideas raras.

—Tan raras, que no pueden ser más.

—Yo creo que las ideas raras son las de V., y si no, vea V. el pelo que echa. Qué bien paga el Estado a los que le sirven. El Estado, amigo D. Ramón, mil veces se lo he dicho a V. es un monstruo, al cual es preciso sortear, para que no nos devore. El Estado es [nuestro] el enemigo del individuo. Para que éste [con] *viva* es preciso que aquél muera. Yo tengo mis ideas. Yo no he nacido para ser una máquina de hacer números en una oficina. Créalo V el día en que me convenciera de que no [puede ser otra cosa,] *seré sino un Pantoja*, me pegaré <98> un tiro. O soy algo o me voy para otro barrio a convertirme en polvo. Qué gustoso polvo, querido suegro. No tengo que ocuparme de si le dan a uno o no le dan la credencial.

No seas tonto y contéstame claramente a lo que te pregunto. Qué has hecho?

—Que qué he hecho? Una obra de [caridad] *miser cordia* querido, D. Ramón. No manda el Evangelio que se restituya lo que se ha quitado a su dueño.

—Y qué has restituído tú?

—Yo nada ... Le diré a V. que los deberes administrativos [de] los he cumplido como pocos. [La] El negociado de impuestos y estaba desquiciado. Las cédulas personales no se cobraban. había un descubierto de muchos millones, descubierto que la Hacienda habría perdido sin mí. El Estado, ese monstruo, me <99> debe a mí una millonada. Le he hecho grandes servicios. Yo en cuanto ví el gran servicio que había prestado, dije: preparémonos para la ingratitud. La consecuencia lógica de mis servicios es que me dejen cesante y me entreguen a la miseria. Sí? Pues ahora me lo dirás. A mí no me fastidia nada. El [E] Estado y yo nos entendemos. Cómo? [Su] nos guiñamos un ojo y él y yo decimos [am] a un tiempo, “Comprendido” somos amigos, y nos damos las manos. Sí, querido, Dn Ramón, el Estado y yo, el monstruo y yo somos amigos. muy amigos, y [aunque . . .] *aunque parezca* que reñimos, por debajo de cuerda nos reconciliamos.

Villaamil meditaba.

—Querido D. Ramón, V. no echa pelo nunca, ni lo echará mientras no adopte mis ideas.

<100> Villaamil dió media vuelta, y como sus convicciones eran tan profundas, dijo a su yerno con (desprecio] desprecio:

“Tú has hecho alguna picardía, y la quieres cohonestar con esas paradojas ... Pues [sabes] *sabes* lo que te digo, que estás de más en mi casa. No quiero que me llamen encubridor del crimen. Desde que te casaste con mi Luisa no me has traído más que calamidades y congojas. Mi pobre hija quiso hacer de ti un buen hombre, y no lo pudo conseguir. Era un angel, y se fué al cielo. Era demasiado [bue] celestial para estar al lado nuestro.

La voz de Villaamil vibraba con emoción profundísima al decir esto. Poco le faltaba para echarse a llorar. El otro [sonreía con diabólica expresión] *se turbó un poco*.

No me venga V. [est] *a* ahora diciendo que yo no quería a mi mujer. Bein sabe V, que su muerte <101> me [impresion] impresionó.

—Pues que menos, hombre, que menos. Ni que fueras [una] *una* fiera.

—Bueno, yo me retiro. Si no quieres decirme la verdad, a la conciencia lo dejo. No cuentes conmigo para nada.

Y se fué.

Víctor se arrebujo en la manta; [pero no] y trató de dormir; pero no pudo. Estaba muy excitado, y el recuerdo de sueños recientes le quitaba el sueño, no siendo tampoco extraña a este fenómeno la dureza del banco en que se echaba. La luz se bajó de tal manera, que apenas alumbraba la habitación. Víctor, desasosegado e inquieto se sentó en el sofá de paja, y como si hablara <102> con alguien se dejó decir esto: “Estúpidos, esto es mío, me[- -] pertenece. Ratas de oficina, idos a roer expedientes, yo valgo más que vosotros y más que todos. Yo solo desempeño todo vuestro trabajo en una hora diaria.

Después se echó. Tanto ruido para nada.

Y reprodujo en su mente, como los somnámbulos, lo que había hecho. Hay una partida fallida de cédulos personales. Esta partida se cobra inesperadamente, yo[- -] no hago el registro, y me la guardo. Así, como viene. Es la recompensación de mi servicio al Estado. El Estado tenía sus descubiertos de seis millones por impuestos [Ya] Estos seis millones no se hubieran cobrado nunca—sin mi perspicacia, sin mi trabajo, sin mi competencia. Viene esta partida fallada: me la guardo. Es mi comisión.

<103> Y repitió hasta unas diez veces:

Es mi comisión ... Ese estúpido jefe, ese animal, que no tiene más que callos, y por tener callos, los tiene también en el entendimiento, me denuncia. La comprobación—es muy difícil. He tomado mis medidas. El jefe me comprende; pero yo me defiende ... No pueden probarme nada.

Y al cabo de un cuarto de hora, cuando parecía que estaba dormido, volvió a decir No pueden probarme nada ... y una [sonrisa] *sonrisa* vagó por sus labios. Y si ese mastuerzo se empeña, le mando a presidio ... Porque yo sé cosas, y qué cosas y lo puedo probar.

Después se durmió y tuvo una pesadilla. Soñó que iba por una galería muy grande toda <104> llena de espejos a una parte y otra. Iba en seguimiento de una dama, que estaba en un camino. Víctor andaba, andaba y no llegaba nunca. Por fin vió a la dama y se arrodilló delante de ella.

Cadalso soñaba, endormido como despierto, con riquezas, con mujeres hermosas, con poder. Oro, amor, dominio. Con esto le brindaba la vida, pro[- -] duciendo en su[- -] ser increíbles desasosiegos.

Por la mañana, le aborda D^a Pura de muy mal talante. Ve a lavarte a mi cuarto que necesitamos barrer y aviar el comedor.

“No se enfade V. querida mamá. D^a Pura se cargaba que se llamase

mamá Desde que está V hecha una potentada no se la puede aguantar. Qué humos, qué manera de tratar a este pobre

Dumbarton

<105> infeliz.

—Búrlate, búrlate—después que estamos pasando las de Caín, con esta cesantía [horrible] horrible. Y siempre tienes tu oportunidad para venir a casa, cuando estamos con el agua al cuello.

—Pues llámeme V. la Providencia, pues si vengo cuando están Vds. tronados, les consuelo con mis palabras cariñosas.

—Buen consuelo nos dé Dios.

—Tanto como se [queja] está V. quejando ahí. Y todavía soy hombre capaz de convidarles a Vds. a palcos por asiento.

—Que has de convidar tú, si estás tronado - - - Mamá, [ma] *mamá* por Dios no me insulte V. Por tronado que sea ya [sabe] conoce mi buen corazón. Si tengo una avellana no me la como <106> entera. Si no que doy la mitad al necesitado que a mi lado esté.

[Vi] Déjame [*sic*] en paz. Quiere V que pague mi hospedaje.

Con un aire de capitalista, sacó de su bolsillo una cartera. A Pura se le encandilaron los ojos cuando la vió llena de billetes de Banco.

—Tome V. sacando un billete de 100 pesetas.

—No creas que voy a llevar mi delicadeza hasta lo inconcebible, no tomándolo. Y me viene muy bien, porque voy a pagar una deuda sagrada, y a ...

—Y a qué

—Déjame a mí. Tiene uno sus secretos.

—Querida mía. Bien parece que he notado síntomas de estrechez. No me gusta que mi

Suspiro

<107> papá ande en capa.

—Pobrecito ... y qué hemos de hacer (dando un gran suspiro) Estamos pasando una [cru] crujía Esto no lo sabe mas que quien lo pasa. Es preciso sostener el decoro ([dob] doblando y desdoblando el billete)

—Tome V. otro billete—ya con un gesto de gallardísima generosidad sin mirar la mano.

—Gracias ...

—Y otro.

Al recibir el tercer billete de 100 pesetas, Pura palideció ... pero pronto se repuso - - - y su cara expresó alegría.

—No quiero que la familia pase necesidades dijo Víctor con expresión

patética. Debo tanto a esta familia ... [Si de] Desaparecerán las pig-
<108> noraciones y vuelvan los objetos a su casa—Daré a V. hasta dos
mil reales. Que mi papá se presente decorosamente. Le noto muy mal de
ropa, qué vida suegra. Y que mi hijo también se abrigue.

—Gracias, gracias ... Bueno, lávate, arréglate, y D. Pura se escabulló
como un gato.

M Penuria

[- - -tos]

Muéstrase Víctor en la escena con su suegra extraordinariamente
discreto y sensible. Es uno de lo más insinuante ...

D. Pura no pudo ocultar a su marido que tenía dinero y [al da] Villa-
amil [vertió la- - -] la interrogó severamente sobre su procedencia. D.
Pura dijo que se lo había dado Víctor. Entonces Ramses se puso, no
<109> diré pálido, porque aquella casa era insusceptible de palidez
pero se demacró considerablemente. “Tú no sabes lo que has hecho? ...
Pura ... El dinero de ese hombre [vien] te quema las manos.”

“Pero qué tonto eres ... Si no me ha dado más que una miseria ... Pues
qué quieres tú? Que le mantenga yo el pico por su linda cara? Buenos
estamos para echarnos lo de generosos ...

Villaamil calló. Tiempo hacía que [hab] había acostumbrado a su
mujer a aquella docilidad suya. Cuando Pura alzaba la voz, Villaamil
bajaba la cabeza, y callaba. Era el sistema que había oído recomendar
par sostener la paz en el matrimonio. Su carácter débil y pacífico había
dejado tomar [incremento] incremento a los infelices de los **Miau** ...
(Villaamil parecía un tigre enfermo, flaco y demacrado).

Después volvió D. Pura a la carga y le dijo: Y con este <110 missing;
111> bilidades de conseguir algo que los que van tronados.

Aquella tarde vino el sastre. Villaamil estaba muy triste cuando [- - -]
le tomaba las medidas

Paca y su marido [cuchich] cuchichearon bastante sobre aquel tema.
Ha subido el sastre ... es un sastre de puertas; pero sastre al fin.

No [sabes] sabes? Mendizábal ... Ha entrado un sombrero nuevo.
Desde que estamos en esta casa, y va para veinticinco años, no he visto
entrar un sombrero nuevo. Pero lo gracioso es que todavía no le han
colocado. Sería que el yerno ha traído cuartos? Y siguen hacienco comen-
tarios sobre el asunto.

En los días subsiguientes, Pura pagó algunas deudas de las más ur-

gentes y desempeñó [algunos] los objetos que más falta hacían. Por la noche hubo dulces en el ensayo. La pieza se iba estudiando, y <112> y todo anunciaba una ejecución [perfecta] perfecta.

Abelarda estaba tan distraída que no podía dominar su papel. Todos le daban broma. [Su] No era bonita. Tenía la misma cara gatesca que su mamá.

A Víctor le dieron por fin una habitación, para lo cual fué preciso que D^a Pura [se pas] [volvi] pusiese la cena en la alcoba matrimonial. Abelarda [le] colmaba de atenciones silenciosas a su cuñado, y oía las palabras con grande emoción. Lo que había sentido su pobre hermana, lo sintió ella, la fascinación de la belleza y de las palabras [de] frescas aquel hombre. Cuando Víctor hablaba con ella, se estremecía de último gozo. Víctor lo conocía, y jugaba con ella como un gato con la bola de papel. A veces se encontraban solos en el comedor.

Víctor le dijo: “Abelarda, tu novio es un im- <113> bécil. A ti te cuadraría un hombre de mérito.

—Qué cosas tienes ... !

—Un hombre como yo, por ejemplo, un hombre de porvenir.

—Tú eres un perdido ... (ruborizándose). Buenos líos tendrás tú por ahí.

Abelarda imaginaba que Víctor había de tener amores secretos con alguna dama encofetada, pues creía que tal hombre pudiera tener otra clase de relaciones. Víctor le dijo:

“Pero si tú no me quieres a mí ...

—Y por qué te he de querer a ti?

—[Pues] Y bruscamente le decía: “Abelarda, métete en un convento, [me] como Hamlet a Ofelia.

La infeliz joven, cuando estaba sola, daba rienda suelta a sus lágrimas. “Si me quiere, decía, no sé que haría. Porque [que] si me quisiera, <114> cometería un crimen.

Pesaba y medía sus palabras.

Un día, que Víctor entró de [mal] *buen* talante, porque era hombre que variaba mucho de temple, le dijo:

Abelarda, cuándo te casas con ese pájaro frito [A] [Le] Mira, no sabes qué simpatías siento por ti. No me declaro a ti, porque sé que no te merezco, porque sé que te haría desgraciada. Tú has nacido para la modestia, yo para la ambición. No quiero traer más desgracia a esta casa. Pero tú vales mucho. Lo malo es que vives en una atmósfera cursi. Pobrecita, métete en un convento.

Estas palabras eran como un puñal que a la infeliz niña le clavaban en el corazón.

"Oye, Abelarda, me querías tú? Ah! no, <115, 116 missing; 117> las pocas necesidades le mantenían en aquella esfera escasa, sin ambicionar más. Era hombre sinceramente honrado, [que era] y de corazón tímido que se asustaba cuando oía hablar de millones. Si en el ministerio se preparaba algún proyecto en relación con cualquier empresa poderosa, decía "Chanchullo." Nunca había visto una suma considerable mas que en guarismos, y una vez que reunió mil pesetas en billetes, se estremeció cual si hubiera visto algo infernal. No comprendía que nadie manejase grandes sumas sin marcharse con ellas. Él no quería intervenir en grandes negocios. La pobreza, y nada más. Estimaba que la pobreza es la principal fuente de honradez, y [mas] era de los pocos que miraban a <118> los ricos con lástima. Venía a coincidir en cierto modo con Federico Ruiz, pero era muy sincero en amor a la pobreza y en odio a los grandes negocios. Nunca había viajado, ni conocía más mundo que su oficina.

Éste era el mejor amigo de Villaamil, y cuando éste iba al ministerio, [- - -] siempre entraba a echar un párrafo y un cigarillo con él. Villaamil tenía esperanzas. Le había recibido muy bien, efecto quizás de la ropa nueva. Consideró que su mujer tenía mucho talento.

Un día el jefe del negociado de la intervención le dijo: "Amigo Villaamil, que expediente es ése de su yerno de V. He oído que no es cosa limpia. Y me han dicho que hace

boca
oreja
frente
lado
centro

l. m. j. v. s.

Novena

gala de tener mucho dinero.

Villaamil sintió horror. No supo qué contestar. Creyó que aquel hombre contemplaba con sonrisa irónica su ropa nueva, y se retiró preocupadísimo.

G G

<119> Su amigo [Hidalgo] Corral le dijo también algunas palabras recelosas respecto que a Víctor, que a Villaamil le llegaron al alma.

Villaamil creyó conveniente reforzar sus [preten] recomendaciones con la de algún diputado amigo suyo. Escribió dos cartas y mandó al pequeño **Miau** al congreso.

Mucho le gustó a Miau ir allí: vió entrar a tantos caballeros. El portero le mandó entrar y se sentó en [la portería] un banco. Quedóse

dormido. Ay qué era aquello, se le aparece la visión, y <120> le dice “Pepín, ese señor para quien traes las cartas le está escribiendo ahora. Le he dicho que te conteste favorablemente. Veremos [si] si lo hace. Ahí dentro tiene armado un jaleo.

“Es cierto que mi papá es malo? Le he visto entrar ahí ...

“Sí, ahí está. Tu papá es malo; pero yo lo arreglaré; déjalo a mi cuenta.

“Y mi tía Abelarda es mala?

“Que ha de ser hombre; no seas tonto.

“Y por qué no le dan el destino a mi abuelo?

“Deja, hombre, que ya se lo darán.

[El portero le despertó y le dió la carta.]

“Y V para qué viene aquí?

“Porque me gusta dar una vuelta por todas partes para ver lo que hace la gente.

“Y el diablo está aquí.

“También suele venir.

<121> “Dígame, cuando yo sea grande, veréle aquí?

“Por qué no? Y tú, qué quieres ser?

“Yo quiero ser cura, —

“Bien, bien, [para que] [para] pero que mi abuelo esté colocado es lo que quiero. Cásome yo? Nunca. Las mujeres son muy malas. Mi papá lo decía el otro día.

El portero le despertó [por] y le dió la carta.

Salió corriendo a llevarla a su abuelo.

En el Congreso puede ser el caso de que Dios introduce el billete o credencial en la carta. Vase Pepín tan contento, y en efecto resulta que *en* la carta va algo.

Aquí el fatalismo de Villaamil.

Miau se halla en un estado de exaltación. Siempre que le dicen “a rezar,” se presta [a- - -] a ello. Reza, y dice que quiere ser clérigo, y consagrarse al servicio de Dios. A él le maravilla que en su casa no será nadie ... y una noche que su abuelo y él están solos, el pobre niño tiene con él un <122> diálogo interesantísimo. “Pero, abuelito, por qué no rezas? por qué en vez de pedirles al S. de Cucúrbitas y a otros tales no le pides a Dios?

Villaamil se quedó parado. Tiempo hacía que la situación de su espíritu no le permitía elevar el pensamiento a Dios. Ahí aquel niño expresaba en su inocencia toda la sabiduría del mundo. Él era buen

cristiano y creyente; pero en el trabajo del mundo se había olvidado de los deberes. Iba rara vez [al] a misa y la oía con distracción. Villaamil conmovido, dió un beso a Pepín. [P] Tenía razón, el niño. Pedir a tanto tipo y no pedir al que da y quita todas las cosas. Villaamil se llenó aquella noche de unción religiosa, y en su lecho duro y desigual [estuvo] pensó en Dios.

Pepín seguía exaltado. Viendo que su tía Abelarda estaba muy triste y dando suspiros, le dijo: tonta <123> por qué suspiras tanto? porque tu novio no te quiere? Ya, ya comprendo yo. Pues pídeselo A Dios, necia ...

Todos se maravillan de lo parlanchín que está el pequeño, y notan en él algo extraordinario. Qué tendrá? De noche, dormido, su tía Modesta le nota muy inquieto, y le oye hablar en sueños. Por la mañana está como estúpido. Va a la escuela. Cree saber todas las lecciones. Las sabe, le ha entrado una gran ciencia; pero llega el momento, pregúntale el maestro, y no responde nada. Todos los chicos se ríen.

Por la tarde [están to] está él en casa, Entra su padre. y Abelarda está inconsolable. tiene los ojos amoreatados de tanto llorar. D. Pura se lo conoce y está triste. Aquella noche, después de comer, Víctor se queda allí. y se pone a hablar de religión, diciendo que no hay Dios ni cosa que lo valga. Ellas le arguyen <124> y él las aturde con la charla ingeniosa. Pepín suéltase a hablar y le dice: "Papá qué bruto eres!" Su padre se ríe y le da muchos besos, pero él aparta su cara. Entonces Pepín ve la visión. Dios sentado en la propia mesa con las manos en los ojos como si llorara. Pepín se queda sin hablar, los ojos mojados. Todos se asustan. Víctor dice: este chico es algo epiléptico y hay que tener cuidado con él. Le llevan a acostar y le acuestan.

Modesta, a pesar de su afición a la ópera y al canto, es muy religiosa. va a misa con frecuencia. Esto le sucedió al envejecer, cuando se desgració con los amores después de su noviazgo de veinte y cinco años. Le cargaban mucho las habladurías de Víctor, y deseaba que se fuera de la casa.

<125> Víctor trabaja para que le den destino con tres ascen[- -] sos. El cacique del pueblo le protege a raja tabla conociendo su excelente disposición. [- -] El lema del tal es todo por los amigos y para los amigos.

Villaamil ve con envidia [las - -] que tiene esperanzas, y su conciencia de empleado se subleva contra la idea de que a semejante hombre le den un destino. Va al ministerio. Se pasa largas horas en la oficina y en que tantos años sirvió conversando con los porteros. Cuántos re-

cuerdos dulces. Todos los objetos y las caras todas le recuerdan la felicidad. **nessun maggior dolore** ... los estantes en que están los expedientes, el botijo de agua fresca, [el] la estera, la estufa, todo le habla a los recuerdos. Ah! si él no se hubiera ido a Ultramar! Eso fué su perdición, por el cebo del aumento de sueldo. Luego no tenía ahorros, porque cuanto el ganaba, lo <126> gastaba su mujer en un [periquete] [periquete] periquete ... conversaba con sus amigos, el honrado particularmente. En su puesto estaba un señor, que mostrándole amistad, le echaba saetas. Por fin entre éste y otro, dijeron claramente que Víctor había sustraído fondos, y le hacen picante alusión a que Villaamil se aprovechaba de aquello. Siente el buen hombre que su dignidad se subleva, y la sangre le sube al rostro; pero se contiene y no dice nada. Devora el ultraje en silencio. Se [entra] va a hablar con los porteros. El empleado aquel que alude a Víctor, dice que si a él le hubiera dejado, habría puesto en claro la pillada de Cadalso; pero que vinieron órdenes de no hacer nada.

[Ac] Córrese hacia secretaría donde <127> también tiene amigos, y ve que diputados entran y que [diputados] personajes salen. Encuentra a uno de quien es amigo, y le trata con frialdad. Escámase Villaamil. Cueúrbitas le trata también con cierto despego.

Sale el hombre terriblemente descorazonado ... El ministerio se le cae encima.

El destino que [él] a él se le ha ofrecido, el de oficial primero de la L ... El mismo que le dan después a [Víctor] Cadalso.

Va a su casa. Las damas están muy impresionadas con la representación. El dinero se va acabando; pero Pura halla medio de que Víctor le dé más. Villaamil ve con horror la entrada de los convidados, y siente con el corazón despe- <128> dazado a aquella representación estúpida.

Abelarda se desmaya en medio de la representación, y suelta una carcajada histérica. le da un síncope. Víctor, que está, acude y se burla de aquella cursilería, [se g] la cuida como los demás, y parece interesarse por ella. Dice al poeta: V tiene la culpa. V que la atormenta," y hace la parodia de su desafío. Abelarda vuelve en sí, se deja abrazar por él. Víctor sigue granéandose con el poeta. Les compónese la función, y todos se van retirando. Víctor, procediendo irónicamente, y para atormentar más a la pobre Abelarda, dice a Ponce que se quede. Abelarda dice: le aborrezco ... " Esto lo dice por mí. no me puede ver.

<129> Retíranse todos, y Víctor como de costumbre se queda en el comedor leyendo y escribiendo. Borrajea algo para un periódico. [Aquel] Escribe bien y con gracia e intención picante.

De repente, ve que aparece Abelarda con el cabello suelto, como loca y se sienta a su lado y se recuesta en su hombro. Él le [d] habla cariñosamente ... Ella se declara a él, y le dice “**te amo**” no puedo vivir sin ti. Mátame o me mataré yo ... “Ya sé que no me quieres, ya sé que quieres a otra. Te he registrado tu baúl y te he encontrado las cartas. Es una mujer casada. Se llama [Eusebia] Francisca ... Lo sé! Yo me mato, me mato ... Pobre de mí! Si tú me quisieras cuánto te amaría yo! ... Después se retira, y se queda pensativo.

<130> Víctor dice: “qué ganas tengo de salir de aquí. Me da lástima esta pobre cursi. Le tengo lástima.”

Estaba haziado y harto de mujer, y la pobre Abelarda no despertaba en él ningún sentimiento. Aunque era graciosa, estaba muy flaca. Pobre mujer. Resuelve Cadalso largarse de la casa lo más pronto posible.

Dice a su suegro que se lleva a Pepín.

Vase Víctor.

Dan a Villaamil la fatal nueva de que su destino se lo dan a Víctor. Pierde por completo la razón, y resuelve matarse, [porque] y pierde la noción de la familia, [porque] [y dice] y no se le ocurre que van a quedar en la miseria. Aquel día le ha pedido Ponce la mano se su hija. Él dice: Mi hija está colocada. Pepín se va con su padre. Esas dos tarascas, gastadoras y locas, que se las lleve el demonio. No quiero vivir. Se ofusca.

<131> Pura y Modesta se van al teatro. Villaamil va a ver acostar a Pepín. Luego hablan él y su hija. Ésta dice: “Soy muy desgraciada, papá.

Él le dice: te casas con Ponce? (Ponce ha heredado). Ella dice [pos] sí ... y que se va a comprar un regalito de boda.

[Las Miau]

Abelarda tiene la cabeza de todas aquellas cosas que ha visto en las óperas. La locura de amor de Lucia ... Veía a Ponce en situación algo semejante a la del **novio de la Lucia** --La infeliz chiea tiene la resolución de [ma] [a] matarse. Imagina envenenarse con fósforos.

El pequeño Miau es quien se lo quita de la cabeza [dicien] diciéndole tonta. [Dios me ha dicho] He visto a Dios, me ha dicho que serás feliz.

Abelarda resuelve meterse en un convento, para lo cual va a ver unas amigas que son ricas y muy beatonas.

Villaamil se pega un tiro. [Antes lleva] Antes coge <132> a Miau y lo lleva a casa de su padre, el cual se ha establecido con una hermana casada que quiere mucho al pequeñuelo.

Villaamil por la calle, mientras [se] lleva al pequeño. habla con él ...
[No] Diálogo conmovedor, el pequeño le dice en confianza que ha visto a Dios. Villaamil le da muchos besos. Le deja en la puerta de la casa, y se dirige al sitio fatal. La vida le es insoportable. Quiere morir. quiere ir a otro mundo, quiere dejar de padecer. no siente afecto ninguno a su mujer. La muerte es una manía. Apetece el descanso. Ve con voluptuosidad la muerte. Llega y encomendándose brevemente a Dios, se pega un tiro.

